

NATIONAL CENTRE
FOR THE PERFORMING ARTS

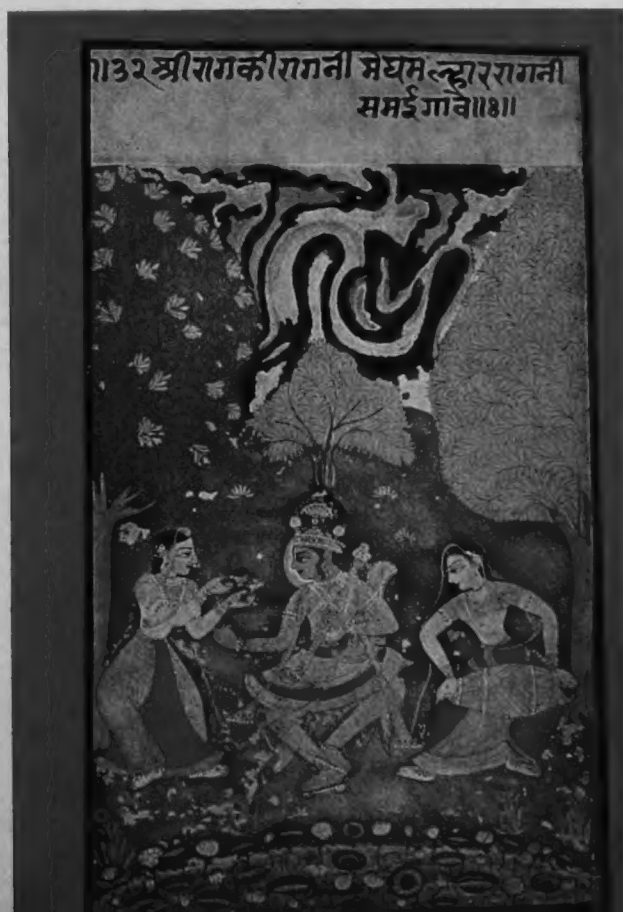
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Cover Picture :

Raga Megh-Malhar, Rajasthani Kotah, Late 18th century.
(Courtesy: Prince of Wales Museum, Bombay)

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The Vietnamese Puppets

Water Puppets

Tran Van Khe

Introduction

There is a lot of animation around the village pond. Peasants, artisans, petty traders, men, women, old people and children have gathered there. This spot, which is usually very quiet, is today filled with the sound of drums, gongs, and some folk instruments: the fiddle with 2 strings and the transverse bamboo flute. On one side of the pond, a brick construction is set up, in the shape of a temple with a tiled roof — it might equally well be of wood or bamboo, with linen hangings, or bamboo blinds. They are protective screens, behind which can be seen the silhouettes of several manipulators, of which only the trunk is above the water. The other three sides of the pond are reserved for the spectators. The drum-beats become more and more frenzied. Pushing aside the bamboo screen, a wooden puppet, about the size of a four-year-old child, appears, with eyes full of mischief, a smiling face, a sleeveless jacket which is unbuttoned, revealing a big belly. A voice is heard: "Oh my brothers!"

"What is it?", says a chorus.

"Formerly I used to live in the garden of medicinal plants, in Heaven. Everyone called me *Vong*. Later on, when water and fire came to live in harmony, in this troupe they gave me the name *Teu*."

Teu, the jester, the leader, a character indispensable to the presentation of a water puppet show, whose name is perhaps derived from the word *Tieu* (laughter) or *Teu* (humorous). He introduces himself, he jokes, he teases the spectators, even the ladies:

"I look to the South and the North. All around the pond. I have a glimpse of a young girl with a white scarf and a pink stole and an elegant air. But her gestures are not very elegant. On seeing me she gave a mysterious smile. And I, *Teu*, I would like to make friends with her. If you defy me to do so, I will point her out to you."

But the chorus becomes more insistent:

"O *Teu*! If you have a song, sing it. You talk too much!"

"Yes, yes, I am going to sing a song and return backstage."

He sings:

"People bathe in the pond of their village. Whether the water is limpid or muddy, it is always nice to bathe there."

He moves towards some crackers suspended from a pole, set up in the middle of the pond, and fires them. The crackers explode and the chorus sings, announcing that they are now going to hoist the flags. And the flags appear from the water (on the top of poles), quite dry, fluttering in the wind. The drum-beats become more frenzied. A dragon glides on the water. Two

unicorns quarrel over a ball of silk to the sound of a drum beaten by a puppet. The phoenix spreads out its wings and pecks at the neck of a tortoise which ploughs through the water of the pond, shaking its head. After the dance of four legendary animals, a fisherman arrives. He pulls out his line and a fish, caught in the bait, dangles at its end. Another catches, with a bow-net, several fish which swim in all directions. More songs are sung about the work and the games of the villagers: catching frogs, breeding ducks, husking the paddy, pounding the rice, silk-weaving, a wrestling match between two young boys, or a fight between two buffaloes from neighbouring villages, a seesaw game where the participants are boys and girls dressed in their festive clothes.

This is what was and still is presented in some of the villages of the delta of the Red River during the seasonal festivals or the visit of the National Puppet Troupe, the spectacle of the *Mua roi nuoc*, the water puppets, the Vietnamese puppets par excellence.

Why water puppets? And why are they Vietnamese puppets par excellence?

Water Puppets: Mua Roi Nuoc

The term "marionette", according to P. L. Mignon in the *Encyclopaedia Universalis*, is a "diminutive of mariole, mariolette—little Marie—which in the Middle Ages stood for the figurines representing the Virgin Mary".¹ In the other languages, we do not find the same word. It is *puppe* in German and *puppet* in English, because the object is similar to a doll.

Attempt at Classification

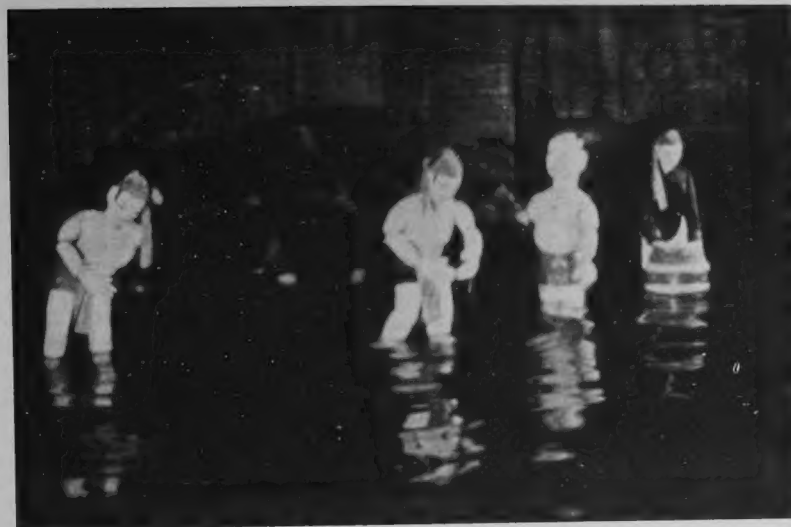
There are several types of puppets, classified according to the manner in which they are animated.

(i) *Glove Puppets*, with a wooden head and a body made with a cloth sack attached to the base of the neck; it is animated with the fingers, with the right hand of the manipulator inserted in the glove. This is so in the case of the French *Guignol* and the Italian *Burattini*.

(ii) *Rod Puppets*, with a principal rod supporting the body, and secondary rods attached to the hands like the *Wayang golek* shadow puppets of Java; the *Mua roi can* (literally the dry, or land puppets) of Viet Nam.

(iii) *String Puppets*, animated with the help of strings attached to the limbs and also to the wooden harnessing—cross which the manipulator holds in his hand, like the *Fantocini* of Italy, the *Kathaputali* puppets of Rajasthan (India), the strings of which are often tied to the fingers of the manipulator, or the *Sakhikundhai* of Orissa, the strings of which are attached to a triangular wooden prop.

(iv) *Japanese Puppets (Bunraku)*, are very large in size (Om. 80—1m. 30), representing the entire human body. There are three manipulators and they place themselves behind the doll: the first called *Omo tsukai* animates the face and the right arm; the second, *Hidari tsukai*, the left arm; and the third, *Ashi tsukai*, the feet.



Depending on the position of the manipulator vis-à-vis the puppet, the animation can be from below (glove or rod puppets); from above (string puppets); and from behind (Japanese *Bunraku*).

The *Roi nuoc* puppets of Viet Nam do not fall into any of these categories.

Certain puppets (*Con roi*) are simply placed at the end of bamboo poles (*sao*) which are several metres long. The manipulator has only to push aside the screen and move the puppet forward by plunging it in the water and then pulling it out. The bigger puppets are provided with a round float made of light wood attached to their feet. Thus these are *pole puppets*.

In other cases, as in the see-saw game, it is necessary to fix some stakes below the water and set up an ingenious mechanism which is set into motion by strings stretched between these stakes, and a device placed behind the screen, which is made of layers of bamboo.²

Often, the strings are tied to the pole. At the end of a pole (2m. 50 cms to 3m. long) is fixed a wooden float which supports the puppet. There are strings which go through the float and are attached to the different parts of the puppet and the manipulator moves the puppet forward and backward with the pole, while his fingers move the strings which set into motion the head and the arms of the puppet. The legs are motionless. In certain cases, cotton or silk trousers replace the legs—like in the *Sakhikundhei* of Orissa, which do not have legs; instead a billowy skirt hides the lower part of the doll. *Tau*, the jester, is set into motion by a pole with some strings. Sometimes rods are attached to the poles. For each puppet there are three

poles. The doll is fixed to the one in the middle. To the poles on the right and the left, are attached two metal rods which are, in turn, fixed to the two hands of the doll. These are, then, *pole and rod puppets*.

For the flag hoisting, the fire-works, or the frogs which swim, a special mechanism is installed.

But, in all these cases, water does constitute an important factor.

Importance of Water

The muddy water hides the poles, the strings, the stakes, the ingenious mechanism used for the scenes that provoke surprise: the flags emerging out of the muddy water perfectly dry; the march-past of the soldiers, wearing red and blue uniforms, and turning to the right or left depending on the colour of their uniforms, and then coming back to stand in file on the two sides of the stage; the young girl astride a fish bringing betel leaves on a tray and offering them to the spectators at the other end of the pond.

The water facilitates these movements and allows for the manipulation of the puppets from a distance. Thus, to the three types of animation mentioned earlier (from below, from above and from behind), we should add a fourth kind of animation: from a distance.

Water is to be seen everywhere in Viet Nam, specially in the delta of the Red River, where each village has a pool, a pond, a little lake, or a river with calm waters. Here one can represent, with much more realism, scenes of fishing, of the fox catching the ducks, or even the naval battle on the Bach Dang river when, at the end of the thirteenth century, the Vietnamese general Tran Hung Dao inflicted a crushing defeat on the Mongol invaders of the Yuan dynasty of China.

Backstage area and the manipulators of the Mua Roi Nuoc

The manipulators of other types of puppets either hide behind a curtain, or work with their faces uncovered, as in the *Bunraku* shows of Osaka in Japan. (In recent times, sometimes the manipulators are covered with a black cowl.)

Where do the manipulators of the *Mua roi nuoc* of Viet Nam place themselves?

On one side of the pond, where the *Mua roi nuoc* show usually takes place, a bamboo or brick construction is set up, having a roof which hides the upper part of the "backstage" and called *Nha thuy dinh* (literally the temple on the water); a screen made of layers of bamboo painted in different colours, is suspended from the roof, reaching down to the surface of the pond. The manipulators place themselves behind this screen. Their hands and feet are in the water. Through the chinks of the screen they are able to see the stage, the dolls and the spectators outside; but only the silhouettes of those who make these wooden dolls come alive can be seen. Singers stand beside the manipulators and sing, while the manipulators operate the puppets. Sometimes the manipulators themselves talk and sing.

Musical accompaniment

The musicians stand beside the "temple on the water"; the big drum, *trong cai* or *dai co*, has an important role to play. Not only does it announce the beginning of the show to the villagers, but it emphasizes the passages which are recited or sung; it accompanies the fight episodes, the more lively scenes, the parade of the troops, or the dance of the unicorn. A wooden drum (*mo*) and a little gong (*thanh la*) are used as percussion instruments. The melody instruments were not deemed necessary and in certain villages only percussion instruments were used. The fiddle with two strings (*dan nhi*) or the transverse bamboo flute (*sao tre*) which were used in the past are not considered sufficient today. The National Puppet Troupe of the Socialist Republic of Viet Nam has an instrumental ensemble similar to that of the *Hat cheo*, the folk theatre. It consists of several instruments in addition to the instruments mentioned above. These include the vertical flute (*Tieu*) and the zither with 36 strings (*Tam thap luc*). The repertoire of songs in the water puppet shows is also very similar to those of the *Hat cheo*, the folk theatre of the North: namely recitations, folk songs, chants, *sap*, *sa lech* etc....

Repertoire of the Mua Roi Nuoc

To Sanh, in his excellently documented work on the *Mua roi nuoc*, has examined the traditional scenes and plays, and the new creations.

A Traditional scenes and plays

To Sanh has collected about 200 scenes, stories and numbers of the *Mua roi nuoc* and has described 70 of them. Only a few of the most characteristic ones are cited here:

- 1 *Dot phao mo co* (Bursting of crackers and hoisting of flags)
- 2 *Moi giao* (Inviting the spectators to take betel leaves, and sometimes cigarettes or rice liquor)
- 3 *Ban phao thanh chu* (Setting off fireworks which make Chinese or Vietnamese characters appear)
- 4 *Keo quan* (March-past of the troops)
- 5 *Mua tu linh* (Dance of the four legendary animals)
- 6 *Mau Teu* (Dance of Teu, the jester)
- 7 *Danh cao* (Hitting the fox which catches the ducks and the hens)
This scene is now called *Cao bat vit* (The fox catches the ducks);
Cao leo cay (The fox climbs the tree); *Cao bat ga* (The fox catches the hens)
- 8 *Cau ca* (Fishing)
- 9 *Choi trau* (Fight of the buffaloes)
- 10 *Det cui* (Silk-weaving)
- 11 *Cau ech* (Catching the frogs)
- 12 *Danh du* (The see-saw game)
- 13 *Deu ma* (Horse racing)
- 14 *Mua su tu* or *mua lan* (Dance of the unicorn)
lan tranh cau (Two unicorns quarrel over a ball)
- 15 *Deu vat* (Fight between two athletes)

- 16 *Mua tien* (Dance of the Immortals)
- 17 *Ngu, tieu, canh, doc* (The fisherman, the wood-cutter, the ploughman, and the scholar)
- 18 *Xay thoc gia gao* (Husking of paddy and pounding of rice)
- 19 *Trung Trac Trung Nhi* (The Trung sisters who had driven away To Dinh, the governor sent by the Hans, and who had established a reign of 4 years of independence in the ancient country, Viet)
- 20 *Lam Son khai nghia* (The beginning of a fight against the Ming at the Lam hill)
- 21 *Tran Hung Dao binh Nguyen* (General Tran Hung Dao defeats the soldiers of the Yuan)
- 22 *Bit mat bat de* (Blindman's buff)
- 23 *Keo be lo ren* (Lighting the fire at the blacksmith's forge)
- 24 *Dua thuyen* (Boat-racing)
- 25 *Rong phun nuoc lam mua* (The dragon spits out water to make rain)

B *Modern scenes:*

- 1 *Danh tau chien* (Battle of the war-ships)
- 2 *Ban may bay* (Anti-aircraft firing)
- 3 *Giac lai nhay du* (Pilots, pirates and parachutists)

The etymology of the term Roi

In Viet Nam, puppets are called *Con roi*. *Con* is the article used for living beings, or moving objects. *Roi*, in everyday language, means puppet, but also suggests what is entangled, mixed up. In certain villages, they call the puppets *Ong loi* (Grand-father loi), *Oi loi* (a word of Chinese *Koai li* origin denoting puppets and *Khoi loi*³ (another word of Chinese *Koai li* origin denoting puppets).

The study of the etymology of the word *Roi* leads us to the origin of the *Roi nuoc* of Viet Nam.

Origin of the Roi Nuoc

We cannot discuss this topic in great detail here. Moreover, To Sanh, in his excellent work on water puppets, has tried to glean as much information as possible from those who still remember the secret of the puppets.⁴ He has gone to at least a hundred sites which still retain some vestiges of the water puppets. He has also consulted ancient texts, manuscripts, the genealogical trees of the ancient practitioners of the tradition of puppetry. Working in collaboration with historians, archeologists, in order to date the "temples on the water", he has also tried to decipher (with the help of Vietnamese scholars) the ancient inscriptions on several stone steles. "What put me on the right track", he told me in 1976, "is a passage from the work of Professor Hoang Xuan Han on a Vietnamese general of the Ly Dynasty, named Ly Thuong Kiet."⁵

Professor Hoang Xuan Han, quoting a text written by Nguyen Cong Bat, and engraved on a stone stele, erected in the year Tan Suu during the 2nd year of the reign of Thien Phu Due Vu (1121), of the Ly Dynasty,

to glorify the virtues and accomplishments of King Ly Nhan Tong, speaks of the creation of the "automats": a big tortoise, carrying three mountains on its back, swims slowly on the river Lo, spouting water from its mouth, and another automaton, representing a small bronze object, which can make a bell ring and can turn around on hearing the notes of the flute, or greet the sovereign by lowering its head.

To Sanh was not content with merely stating that in the Archives of the National Library of Viet Nam there was this text which was difficult to decipher. He was not discouraged because the archeologists of the French School of the Far East, and even the Japanese archeologists, had given up the study of these stone inscriptions, which had become quite illegible due to the ravages of wind, rain and dust. He chose to go himself to the *Doi* village of the *Doi Son* canton, Duy Tien district, Ha Nam province (now the Ha Nam Ninh province) and he climbed to the top of the *Doi* mountain, in order to examine the state of the stone stele. Indeed, the ravages of time are terrible and it was difficult to decipher the inscriptions carved on it, with other inscriptions superimposed on them. But To Sanh secured permission to clean the stone stele (which stands in front of the temple) from the head-priest of the *Long Son* Buddhist Temple. But the rain water collected there is barely sufficient for the needs of the priests. So To Sanh had to carry water himself to the top of the mountain, and patiently clean the stone. With a safety-pin, he removed the dust which had filled the engravings, carved centuries ago, working on one letter at a time — and there were 4306 of them! Faced with the patience, the perseverance and the determination of To Sanh, the stone finally revealed its secret to him. The scholars, invited by To Sanh, were able to decipher this text. The photographers were able to record it on film and the archeologists were able to preserve on papier maché these 4306 letters.

One day To Sanh will be able to publish this entire text written in the Chinese script and translated by several scholars. We can only state that several historians have pointed out that on this *Sung Thien Dien Linh* stele, there is proof of the existence of the water puppets, of the *Roi nuoc*, whose artistry had reached such a degree of perfection that the show could even be performed before the King, and that, too, since 1121.⁶ But none of them revealed, as To Sanh has, all the passages concerning the water puppets and had them translated in full by scholars. To Sanh has quoted some of these passages in his book on the water puppets⁷ and we will return to this text in a more detailed study of the Vietnamese puppets. Thus the research of To Sanh has enabled us to confirm that the *Roi nuoc* water puppets had attained a high degree of artistic perfection during the Ly Dynasty, or perhaps even before that, and also that the *Mua roi nuoc* has been transmitted from generation to generation without interruption till the present day.

Water puppets — Vietnamese puppets

The inscriptions on the *Sung Thien Dien Linh* stone stele prove that the water puppets had attained a high degree of perfection in 1121, so much so, that the show could even be performed for the King.

In other countries of South-East Asia, and even in India, as we have already seen, there were glove puppets, rod puppets, string puppets, puppets made of papier maché, or of leather as in the shadow shows. But no other country except China and Viet Nam has a tradition of water puppets.

In his work, *From Puppets to the Shadow*⁸ (The shadow theatre and puppets of China), Jacques Pimpaneau, after consulting the ancient Chinese and Indian sources has put forward arguments for and against the Indian origin of the Chinese puppets.⁹ According to the author, "rod puppets already existed during the reign of the Hans (22-220); string puppets were mentioned in China only after the Tang Dynasty (618-907). During the Song Dynasty (960-1279) the puppet theatre flourished...the shadow theatre, the string puppets exist even today...water puppets, powder puppets, flesh and blood puppets"¹⁰.

"The water puppets (in China) are undoubtedly related to the automats which existed during the Tang Dynasty. On a stretch of water, opposite the spectators, there were boats with an orchestra on each side, and in the middle a smaller boat with a beautifully decorated stage on top and three doors at the bottom. A character called *canjun* would appear and greet the audience. Then, to the sound of music, the door in the middle would open, and a small boat would emerge with a puppet sitting in it representing an old fisherman in white clothes, and behind was another boat, rowed by a young boy. The boat took several rounds, and the fisherman would lift his fishing-line from the water and there would be a small fish wriggling at its end. The little boat would then return into the stage. Then puppets representing young girls would appear and dance on the water to the accompaniment of music and song."¹¹

M. Hoang Xuan Han, whom we consulted regarding the Chinese origins of the puppets in China, mentioned several articles in the encyclopaedic dictionary *Cihai*.¹² Our technical collaborator, M. Cheng Shui Cheng, drew our attention to several passages concerning puppets, particularly water puppets.¹³

During the Song Dynasty there were six types of puppets:

- 1 *Xiansikuilei*: string puppets which were suspended
- 2 *Zouxiankuilei*: puppets with strings which were pulled
- 3 *Zhangtokuilei*: puppets on poles or rods
- 4 *Yaofakuilei*: powder puppets
- 5 *Roukuilei*: literally flesh and blood puppets. These were, in fact, little children who moved like puppets.
- 6 *Suikuilei*: water puppets

At the present stage of our research, we have not been able to confirm whether the Chinese water puppets existed prior to or after the Vietnamese water puppets.

In any case, according to Prof. Jacques Pimpaneau, the *Suikuilei* (water puppets) have disappeared today and are to be found only in Viet Nam.

In Viet Nam, the faces and the costumes of the puppets are typically Vietnamese. Even the themes of the puppet shows are taken from Viet-

namese history — the Trung sisters, the battle of Bach Dang, the victory over the Yuans; they depict the village life of Viet Nam, with buffalo fights and the see-saw game.

The text of the scenes and the musical accompaniment do not have any traces of Chinese influence. The language spoken by the common people is used, one which everyone understands, and is unlike the Sino-Vietnamese literary style of the traditional theatre, the *Hat tuong* or the *Hat boi*, which is understood only by scholars and specialists. The songs are similar to those of the repertoire of the *Hat cheo*, the folk theatre of the North. We heard the tunes of *Sap* (gay songs), the recitations in the *Noi su* style (recitation in the style termed "historic"). We also encounter the *Tieng de*, the chorus, which replaces the public, and talks to the actors. This is very similar to what happens in the *Hat cheo*, the folk theatre which is typically Vietnamese in respect of the themes of the plays, the gestures and postures used and the musical repertoire.

There is no reference to the *Ramayana*, as in the shadow theatre and the puppet theatre in India, and the countries of South-East Asia, like Thailand, Kampuchea, Laos, Burma, Malaysia and Indonesia.

There is no reference to Chinese influence apart from the fact that there are, in the repertoire of the *Roi nuoc*, some scenes (among the 200 described by To Sanh) regarding Quang Cong from the novel, "The Three Warring Kingdoms".

The *Roi nuoc* water puppets do not resemble any other type of puppets existing in the world, and are to be found only in Viet Nam. That is why we consider them Vietnamese puppets par excellence.

The tradition of the *Roi nuoc*, in spite of a period of decline during the colonial reign, has been well maintained. Several families of peasants have jealously guarded certain secrets regarding the manipulation of the puppets for certain scenes. Today, they have started teaching these secrets to young enthusiasts.

Till May 1978 the National Puppet Troupe (*Doan mua roi trung uong*) has not only performed shows with string, rod and water puppets, but has also encouraged new creations, and research on the history of these puppets. The troupe has limited funds. From June 1978 the Cultural Ministry of the Government of the Socialist Republic of Viet Nam decided to establish an Institute of Puppets (*Nha mua roi nuoc*), with more funds which will allow those in charge not merely to continue with their puppet shows but also to conduct more research on the history of puppets in Viet Nam. They will try and create new scenes or plays, and organise the rational and scientific training of the manipulators.

With the creation of this Institute of Puppets, the water puppets will not only be well-preserved, but, we hope, will become more and more popular.

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13. PIMPANEAU J.: *Ibid.*, p. 10.
14. Entre autres MANG GUO WEI: *Song yuan xi qu shi* (Histoire des airs de théâtre des Song et des Yuan), Chapitre 3, pp. 41-45, ouvrage écrit à la fin de la dynastie des Qing.
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16. MENG YAO (YANG SHONG SHEN): *Zhong guo xi qu shi* (Histoire des airs de théâtre en Chine) Tai Pei, 1969, Vol. I, pp. 114-119, pp. 120-124.
17. PIMPANEAU J.: *Op. cit.*, pp. 11-12.

Selective Bibliography

A. On Vietnamese Puppets

(1) Works and articles in the Vietnamese language

The sole work, which has given us the greatest information about the water puppets, is that of To Sanh.
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DANG Huu Phat: *Doan mua roi trung uong* (The National Puppet Troupe), Ho Chi Minh ville, 1977, p. 20, not numbered, several photographs.

DINH QUANG: 'Vi mot nen nghe thuật mua roi Viet Nam xa hoi chu nghia' (For a Socialistic art of the puppets of Viet Nam) in *Tap chi nghien cuu nghe thu at* (Review of Art Studies) No. 5, Hanoi, 1974, pp. 3-8, 15.

HOANG LUAN: 'Tiet muc cho san khau mua roi' (Songs for the puppet theatre) in *Ibid.*, pp. 16-17; 24.

(2) Articles in the European languages

SALMOND Lorraine, Water puppets of Viet Nam, in *Puppet theatre around the world*, New Delhi, 1960, pp. 114-116 (translated into French by PIMPANEAU Jacques in *From Puppets to the Shadow*, Paris, 1977, p. 12).

Followed by an article by an anonymous author: "Working of Vietnamese puppets".

B. The Chinese puppets and those of other Asian countries

Comparative documents.

We mention, firstly, the most recent work on Chinese puppets. PIMPANEAU, Jacques, *From Puppets to the Shadow* (The Shadow Theatre and The Puppet Theatre in China), East Asia Centre of Publications, Paris VII University, Paris, p. 164. It contains several photographs, a bibliography, an index of the plays mentioned and an index of the words written in the Chinese script.

The bibliography includes 19 works in Chinese out of 28 works in the Eastern languages. We would advise readers to refer to it. We are only mentioning articles and works which we have consulted with the help of Prof. HOANG Xuan Han and our collaborator M. CHENG Shui Cheng.

(1) Works and articles in Chinese

MENG Yuan Lao: *Tong king meng hua lu* (Collection of the rites and costumes at Tong King during the Song Dynasty)

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WOU Tseu Mou (Wu zi mu): *Meng liang lu* (A collection of the rules and contemporary conditions of the Song Dynasty). This collection consists of 20 volumes. There is a passage about puppets in Volume 14, pp. 11-12.

Prof. HOANG Xuan Han has mentioned several other works which we have not yet consulted.

(2) Works and articles in European languages

CHONG Pyong hi: *Masked dances and puppet games in Korea*, Paris, 1975, 469 pages (In French). Refer to the second part, pp. 282-285.

DUNN C. J.: *The early Japanese puppet drama*, Laxton Hill, Hertford, 1966, p. 154.

OBRAZTSOV Sergei: *The Chinese puppet theatre* (Translated from the Russian by J. T. Mac Dermotto) London, Faber and Faber, 1961, p. 55, fig. 37.

SCOTT A. C.: *The puppet theatre of Japan*, Charles E. Tuttle Company, Tokyo, 1963, p. 173.

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Youth and Musical Innovation

Kurt Blaukopf

*"The mode of all artistic utopia today is:
Doing things without knowing what they are."*

Let us start from the following hypothesis: Some radically new features of the most recent music have their origin in the creative anticipation or unconscious reflection of a new cultural behaviour. The study of the new cultural behaviour patterns of the youth may supply the key to decoding the new compositional elements.

The most striking manifestations of the musical avant-garde are utopian in the sense of the introductory motto. Although the radically new creations of the period between 1950 and 1975 are not lacking in formally authentic self-interpretations, which are often alleged to be their *raison d'être*, such self-explanations usually turn out to be sheer apologies, mere self-justifications. To demand well-founded explanations of "what they have done" from the artists, would be both presumptuous and unwise. Presumptuous: because compositional creation goes far beyond the causal relationships that are clearly discernible to the artist. Unwise: because the artist's self-assessment and creative illusion are only an inadequate and distorted reflection of the social coercion imposed upon his creative work. The idea is in agreement with our motto, which is taken from a lecture by T. W. Adorno, given at Kranichstein in 1961, which he himself had headed with a saying by Samuel Beckett: "Dire cela, sans savoir quoi."

It goes without saying that only the artist who has the gift of imparting meaningful messages will succeed in "Telling something, without knowing what". Content and form are unfit categories to apply to such novel phenomena, as they are geared to an autonomous art which is detached from human life and, therefore, become meaningless whenever this autonomy is called in question.

Some features of these radically new creations indicate that the balsam of autonomy and the solemnity of the aesthetic aura are being discarded. Many a proud achievement of European-occidental music is being undermined or even undone. The rigid form gives way to a fluid open style; improvisation, which occidental tradition has forced to retreat into ornaments or virtuoso cadenzas, is up in arms against the *res facta*; some of the rights inherent in the absolute creative power of the composer are voluntarily ceded to aleatory music; the sensuousness of the acoustic excitation — repressed by the logos from St. Augustine to Schoenberg — takes unashful precedence over the chaste pledge to thematic composing; particles of the polluted soundscape raise claim to their legitimacy as elements of a "concrete music"; spoken word, gesture, action, dance, illumination, and theatre — alienated from music by the occidental tradition — are now recuperated as part of their realm by numerous composers: along with the loss of autonomy, music-making often loses its disembodied character; and finally, one sacrifices the conventional time concept; musical time, which

is divided into periods, is replaced by a fluid notion of time without a clearly discernible beginning or an immediately apparent end.

These novel features of advanced music, composed in the past 25 years, may be taken as reactions to social stimuli, as responses to social change. Curiously enough, this was not an impression gained when studying the compositions, but when analysing the change effected by social and technological innovations in the musical behaviour of the youth. The analysis showed a convergence of musical innovation and youth behaviour.

Credit for the discovery of this convergence is due to a music-sociological research project, which originally had not been directed towards that aim. This investigation, which was taken up in 1970,¹ had rather been prompted by an educational issue. The point of departure had been the rising tension between the educational targets pursued at the schools, on the one hand, and the extra-curricular influences, on the other hand, which music teachers — mostly at Austrian secondary schools — were becoming increasingly aware of. The enthusiastic interest taken by young people in entertainment music disseminated by the mass media became so dominating that responsible teachers felt obliged and were often willing to incorporate this phenomenon in their didactic strategy. Teachers' reactions range from a vehement rejection of environmental music to the inclusion of pop and beat into the curriculum. The argument justly raised in favour of the second solution was that school education should be "environment oriented".

The long-lasting opinion that the technical media inevitably engender a passive attitude, that is to say, mere music consumption, was soon invalidated by an explosive growth of musical activities among the youth. In the majority of cases such activities were not based on formal instruction but — to the great surprise of teachers and sociologists — developed spontaneously, without any outside guidance, often without any knowledge of musical notation, and usually not through teaching and learning but through the youngsters getting "apprenticed" to each other.

The attempt to interpret the emergence of numerous pop and beat groups as the result of manipulation by western broadcasting organisations and capitalist record companies fell flat as soon as one discovered a similar trend in Eastern European countries. Even in a country like Hungary, which one thought would be immune to such a development, owing to political reasons but also to the intensive and extensive music education linked with the name of Zoltán Kodály, there was a mass incidence of media-inspired manifestations permeated with electro-acoustic techniques. Reports about empirical investigations² showed that this was by no means a marginal phenomenon of musical behaviour. The result of the investigations corroborated the hypotheses upheld by an American author,³ that the beat and rock movement was not triggered by the music industry, but much rather by an elementary need of young people which the American industry hesitated to satisfy and was late in exploiting for its own ends.

There is no need here to sum up the findings of the mentioned research work, which was taken up in Vienna and carried on at an international level, as they have been published in a compiled report.⁴ Besides, the re-

sults that have a bearing upon music paedagogics have been summarised in a special treatise by the present authors.⁵ In the given context, however, we are not concerned with the inferences drawn with respect to music education — which today, are taken more seriously in the Federal Republic of Germany or in England than in Austria — but with the characteristic features of those new cultural behaviour patterns that may be regarded as a concomitant, as the moving force or as a justification of musical innovation.

Youth culture as a dimension of life

A remarkable feature of the new cultural activities pursued by young people is the abandonment of art music's lofty autonomy and the interlacing of musical manifestations with idealistic and occasionally even political aims. The erosion of autonomy proceeds also from another part. With many musically active youth groups one can observe that, notwithstanding their lack of stability, they are inclined to leave the amateur precincts and to become semi-professionalised. This development has not yet been registered by official cultural statistics, in default of adequate sampling tools and, frequently, even of questions designed to cover this phenomenon. Some difficulties also arise from the fact that usually the youngsters do not regard their activities as "art", because they are totally unaware of the line of demarcation that marks any "art" which is separated from "life". The musical manifestations in question have—in the terminology of H. Besseler⁶—the nature of "sociability music" (Umgangsmusik). These manifestations are not intended as performance music, nor as aiming at the self-sufficiency of people given to music-making in the home; their object is to deal jointly with all kinds of instruments used for musical expression. The language of this sociability music is the colloquial musical idiom, its domain is human "life" and not the autonomous precincts of "art". Being a dimension of life is what this folklore of the urbanised society—a name which it earned among others because of its inclination towards regional and local dialects—has in common with folklore proper.

Priority of musical "activity" over musical "work"

The life-affinity of this sociability music leaves little scope in the consciousness of its adherents for thoughts about the closed form of a work. What counts is not so much the enjoyment of a closed work or of its interpretation, but rather the active participation in the musical process. The use of electro-acoustic equipment further enhances the sheer joy of being active. What psychologists call "the joy of action" (Funktionslust) takes precedence over the passive or active enjoyment of the musical form. This process, which was observed when electro-acoustics entered music-making, is now repeating itself in the adoption of video-techniques by youth groups. Investigations among Canadian and western European groups have shown that here, too, the activity is valued higher than the finished "programme", that the outcome counts for less than the input of work.

Attachment to and protest against the environment

The new cultural behaviour patterns of the youth betray the influence of a media-promoted, non-linear, mosaic-like learning process, as

described by A. A. Moles.⁷ The musical consequences are a plurality of as well as frequent and sudden changes in predilections and tastes. To the dependence on the mass media comes a dependence on the soundscape of the industrial society. Michel Philippot⁸ advanced the theory that our notions of musical dynamics depend on the ambient sound level and that the loudness of our civilisation consequently raises the volume of our musical performances. The musical behaviour of youth groups is clear acoustic evidence of this theory.⁹ It is assumed that the use of amplifiers in young people's musical productions implies also an acoustic detachment from the adult, industrial world by building up an acoustic barrier.

Corporeal and disembodied music

The disembodiment of music, the reduction to and concentration on the acoustic event is, according to Max Weber,¹⁰ one of the specific achievements of occidental music. For the manifestations in question, young people prefer a music that is combined with body movement. Related to this are also combinations with scenic events, stroboscopic light effects, dance, etc.

Sensual excitation and instant happiness

It is in keeping with the new behaviour patterns that the youngsters are looking for the fastest and easiest access to musical activities. The instruments most in demand are those that are easy to play; teaching and learning are replaced by instrumental guidance: the effort is supposed to lead to instant happiness, as sociologists have formulated it; knowledge of "historical" music is not supposed to be required for either musical perception or music-making itself. The immediate sensual excitation has priority over the musical construction; without electro-acoustic equipment the easy access to instant happiness is hardly imaginable.

International character and new time concept

All these features of a folklore indigenous to the urbanised society make it unnecessary to resort to the history of European-occidental music and facilitate the unhesitating reception of non-European music, although in a strangely distorted form. Indian, Arabic, Latin-American influences are absorbed without much ado. Notwithstanding the continued acceptance of the twelve-note semi-tone scale, elements of other tone systems may be included with similar ease as, for instance, the sound events of the industrial environment, or the whole gamut of deliberate distortions for which industry supplies the tools (e.g. wow-wow, fuzz, echo, reverberation). Also the new time concept corresponds with that of non-European cultures. It is well-known that the rational breakdown of time—one of the great achievements of European monasticism—is characteristic of the occidental way of thinking, which paved the way for the unfolding of classical and post-classical European music and music cultivation. This type of time structure is unknown to folklore, as will be confirmed by any music ethnologist who has studied the question of the beginning and end in the music of non-European and early European cultures. The folklore of the urbanised society

is on the point of edging the rational time concept once more out of the musical domain.

In the above we have pointed to some features of new musical behaviour patterns in the realm of youth culture. The question, whether this is a passing phenomenon, or whether the behaviour of the youth heralds developments that may have a bearing on culture as such, must needs remain unanswered. Still, it appears that the most striking innovations in the art music of the past 25 years have anticipated and/or accompanied some features of the newer, spontaneous youth music. It seems impossible to establish a connection between the development of art music in this era and the historical process into which music was integrated until the end of World War II, as one finds hardly any signs of continuity. This is why we set such great store by the attempt to establish a connection between the current musical behaviour patterns—as far as they go beyond marginal phenomena and assume a mass character—and the trends in the field of composed art music. It may turn out that many a composer has done things without knowing "what they were", but that even the contested and contestable productions betray evidence of the historic change which our society is undergoing.

NOTES:

- 1 Cf. Kurt Blaukopf, *Neue musikalische Verhaltensweisen Jugend* (New Patterns of Musical Behaviour of Youth), Mayence, 1974.
- 2 Erika Bácskai, Peter Makara et al., *Beet Movement in Hungary from the Aspects of Music and Juvenile Sociology* Paper submitted to the 7th World Congress of Sociology, Varna, 1970.
- 3 Carl Belz, *The Story of Rock*, New York, 1969, p. 21 ff.
- 4 Irmgard Bontinck (ed.) *New Patterns of Musical Behaviour of the Young Generation in Industrial Societies*, Vienna, 1974.
- 5 See Note 1.
- 6 Heinrich Basseler, *Das musikalische Hören der Neuzeit* (Music Listening in Modern Times), Berlin (DDR), 1959.
- 7 Abraham A. Moles, *Sociodynamique de la culture*, Paris, 1967.
- 8 Michel Philpott, "Observations on Sound Volume and Music Listening", in: Irmgard Bontinck (ed.), *New Patterns of Musical Behaviour of the Young Generation in Industrial Societies*, Vienna, 1974, pp. 54-59.
- 9 Kurt Blaukopf, "Young Music and Industrial Society", in: *Culturas*, Vol. I, No. 1, Paris, 1973, p. 225.
- 10 Cf. Kurt Blaukopf, *Neue musikalische Verhaltensweisen der Jugend*, Mayence, 1974, pp. 56-59.

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Music in Sanskrit Literature

V. Raghavan

Sanskrit is not only the mother of languages and the repository of ancient thought and wisdom but also the mother of arts. Along with every branch of intellectual achievement in ancient India, the field of fine arts was also comprehended in the activity of the ancient Sanskritists. Music forms a precious part of the Indian heritage. Its sources and materials, which have relevance to its ancient history and long and continued development right upto modern times, are to be found to some extent in sculpture and in the folk traditions which are still in vogue but they primarily lie in the Sanskrit treatises devoted to dance, drama and music and the arts as practised in both the Northern and Southern schools. In fact, glimpses of even the folk tradition (in these arts) can be gleaned from the Sanskrit texts, which did not ignore them: after absorbing all that nebulous material, the texts refined and defined it, placing it in the body of the main tradition of art. It is well-known that old musical texts have two terms of multiple significance—*Marga* and *Deshi*, which, on the one hand, refer to the classical and popular, the sophisticated and the simple and natural, the more systematised and the less systematised, the chaste and the mixed; and on the other hand, hold within themselves data of historical and anthropological nature pertaining to the evolution of music. How these traditions have been synthesised into the grand pattern of harmony and beauty, I have discussed in my articles *Variety and Integration in the Pattern of Indian Culture*¹ and *The Popular and the Classical in Indian Music*.²

As I explained earlier on, it is in Sanskrit literature that the art, the science and the history of Indian music are mainly embedded and a knowledge of Sanskrit and a study of the texts in that language are essential for any serious student of Indian music. The body of Sanskrit literature, which has this kind of importance for music, is twofold. We have, on the one hand, the general literature which, since it reflects the various aspects of life, also sheds side-lights on the art, its components and practice. We have, on the other hand, the actual technical treatises which deal with this art, starting with Bharata's *Natya Shastra*. Here again we have composite treatises dealing with all the three branches of music, dance and drama, and separate treatises dealing exclusively with music. The literature is indeed large and in my papers on Sanskrit Sangita literature (*Some Names in Early Sangita Literature*³, *Later Sangita Literature*⁴, *An Outline Literary History of Indian Music*⁵), I have surveyed the Sanskrit literature on music of the first as well as the second type. I have in these papers commented on as many as 250 works and authors in this field.

It will not be possible, however interesting it might be, to include here a review of this literature. Some salient points may be noted regarding its emergence and its coverage of the subject. These works were always sponsored by kings and composed by court musicians or scholars, who wrote them either in their own names or ascribed them to their patron-kings. This fact is important because it shows the close connection of these texts with

the active patronage enjoyed by musicians and the practical basis of this activity was set forth in them. There is the unique example of the *Sangita* activity which was the result of a seminar of music scholars brought from *Shiromani* which was the result of a seminar of music scholars brought from the east, south, west and north of India by the Sultan of Kadhah⁶. Secondly, the music is a performing art and, in the historical flux and the diffusion of the art to widening areas, it came into constant contact with local traditions and practices or with other varying systems and theories. Hence the periodical undertaking of technical treatises in the art was necessary and almost every writer started his work with the statement that he would try to reconcile theory (as handed down to him) and contemporary practice, *Lakshana* and *Lakshya*.

The range of topics in these texts is quite comprehensive. They start with the very basic concept of *Nada* and then, proceeding from the subtle microtones (*Shruti*-s), deal with the seven notes (*Svara*-s), their groupings, the resulting melodic phrases and sequences, and the further development of primary and derivative melodic modes—*Gram*, *Murchana*, *Jati* and *Raga*. The *Jati*-s are the more ancient forms of melodic moulds in which the oldest song-materials that we know were sung. For instance, the *Ramayana* was recited by Kusha and Lava to the 7 *Jati*-s, and the whole body of songs known as *Brahma-gita*-s were also sung to the *Jati*-s. The concept of *Raga* was a natural emanation from the *Jati*-s. While the *Jati*-s were given a sacrosanct status and had a strictness of rendering comparable to that of Vedic recital, the *Raga* was not subject to this rigidity, although it had its own larger definitive character. The two were contrasted as the *Marga* and *Deshi* and *Gandharva* and *Gana*. While Bharata and earlier writers dealt with the former, it was left to Matanga to codify all the accumulated materials of the *Raga*-s and *Gana* or *Deshi* music in the *Brihaddeshi*. In course of time *Marga* became obsolete and the *Raga*-s took over the elements of discipline associated with *Marga* music and became the core of Indian music. The Sanskrit texts also reveal the interesting line of the codification of the *Raga*-s which was taken by the theorists on the linguistic analogy of Sanskrit and Prakrits of primary, secondary and tertiary nature, the groups of *Raga*-s being given the names *Raga*, *Raganga*, *Bhashanga*, *Vibhasha*, *Antarabhasha*. The *Raga*, of course, continues to be the most important and characteristic aspect of Indian music to this day, distinguishing it from other systems of music of the world. Next in importance is *Tala*, where again the texts disclose the changeover from old rhythmic patterns to a highly evolved system of 108 *Tala*-s of the medieval period, followed by the modern period and its few surviving *Tala* patterns.

The *Raga*, the most distinguishing feature of our music, is seen in two aspects: in its pure form called *Alapa* and, as forming the basis, along with the *Tala*, of a composed song, the two forms being contrasted as *Anibaddha* and *Nibaddha*—unbound and bound. Therefore, the third important aspect of music is the compositions, the *Prabandha*-s or *Gita*-s. The natural practice among the folk and the literary evidence in dramas points to the use of Prakrit as the medium for songs; but there has been, from the most ancient times of the *Samaveda*, an unbroken tradition of Sanskrit as a medium for musical composition. In fact, the *Saman*, which is just the *Rigveda* hymns set to music (*Gitishu Samakhyā*), is mentioned in all the treatises and remembered in the entire tradition of Indian music as the ultimate parent-source of the art. Music

is deemed a second *Veda*—the *Gandharva Upaveda*, attached to the main *Samaveda*. Apart from the tradition, a study of the technique of *Saman*-singing convinces one of the close relation that exists between *Saman*-singing and several practices of later classical music. I have given a succinct presentation of the subject in a paper called *Samaveda and Music*.⁷ Next to the *Samaveda* is the body of Sanskrit songs called *Brahma-gita*-s, already referred to, which are all hymns and prayers to Shiva ascribed God Brahma himself, the texts of which are to be found in the *Natya Shastra* and in the *Bharata Bhashya* (of King Nanyadeva of Mithila), with the *Svara*-notations, and in the opening chapter of the *Sangita Ratnakara* of Sharngadeva of Dev-giri, who draws upon Nanyadeva. The music notation of this body of songs is unalterable and its singing is of special religious merit and on both these counts this corpus of songs is placed on a par with the *Veda*. The following is the first of the *Gita*-s in the first *Jati* called *Shuddha Shadji*⁸ and it may be noted that it is on the Deity Agni, the subject of the very first hymn of the *Rigveda*:

तं भवललाटनयनाम्बुजाधिकं
नगस्त्रुप्रणयकेलिसमुद्भवम् ।
सरस्कृततिल (क-पक्) कानुलेपनं
प्रणमामि कामदेहेन्धनानलम् ॥

Included in the corpus are different types of songs having names: *Rik*, *Saman*, *Gatha*, *Panika*, *Aparanta*, *Ullopya*, *Madraka*, *Ovenaka*, *Rovindaka*, *Kapala*, *Kambala* and so on. All of these must have survived till the later classical ages; some of them occur even in the derived Tamil material on music. The first two, *Rik* and *Saman*, are non-Vedic counterparts of the Vedic hymns of those names. In his well-known lines on the spiritual efficacy of music, singing and playing music instruments, Yajñavalkya mentions, in his *Smṛiti*, some of these. The third important song material of ancient India in Sanskrit is represented by the two epics, *Itihāsa*-s, the *Ramayana* and the *Mahabharata*, as also the *Purana*-s⁹. There was the institution of the *Suta*-s, minstrels, who were not only peripatetic singers but also attached to particular courts; they sang to the lute the ancient sagas which included the main epic, as also several *Akhyana*-s, many of which are preserved in the *Mahabharata*.

The fourth Sanskrit musical composition is represented by a class of *Kavya* composed for the purpose of being sung by gifted singers and called *Kavya* or *Raga Kavya* and *Akhyana*-s which Abhinavagupta and Bhoja describe in their respective works, the *Abhinavabharati* (on the *Natya Shastra*) and the *Shringara Prakasha*¹⁰. These poems, which were sung, were further rendered into gesture (*Abhinaya*). Abhinavagupta mentions the *Raghavevijaya* which was sung all through in Tekka *Raga* and the *Marichavadha* in Kakubha *Raga*. From these developed the *Chitra-raga-kavya* which employed different *Raga*-s. Thus it is easy to see the link leading to the appearance of the *Gita-govinda* of Jayadeva which is at once a masterpiece of poetry, music, dance and religious mysticism. The *Gita-govinda* stands

out as a landmark, the great divide between the earlier and the later ages of our music; and all the later music and dance, and compositions take their inspiration directly from Jayadeva. Several compositions in Sanskrit on the model of the *Gita-govinda* were produced in large numbers all over the country and to this day, as I have shown elsewhere,¹¹ a few of the South Indian productions of this class still enjoy vogue in concerts. In Orissa, particularly, where the arts of music and dance were kept alive in the later centuries and the momentum given by the *Gita-govinda* was in force for a long time, two types of story-compositions in music were produced in an appreciable number, adopting both modes, *Prabandha*-s in different *Raga*-s and those in a single *Raga*, the *Shuddha Prabandha* and the *Sutra Prabandha*; several of these are known from the Sanskrit music texts written by King Narayana of Parlakhimudi and the poets and musicians attached to his court.¹² In South India, Sanskrit music compositions on the model of the *Gita-govinda* (for example, the *Krishnalilatarangini* of Narayana Tirtha) form part of the heritage of the modern singer. In Kerala *Krishna Giti* or *Krishnatam*, a composition of the Zomorin of Calicut, Manaveda, on the model of the *Gita-govinda*, was the forerunner of modern Kathakali. In the field of Karnatic music of the modern period, there has been a galaxy of Sanskrit composers. Of the great music Trinity, Muttusvami Dikshitar composed his *Kirtana*-s, with the exception of just a few, in Sanskrit. Even the great Tyagaraja, whose medium was Telugu, handled Sanskrit in many of his pieces.¹³ It was from the original Sanskrit medium that the third member of the Trinity, Shyama Shastri, switched over to Telugu. Before them there was the pioneer Margadarshi Sheshayyanga and just after them, their younger contemporary, the prolific royal composer of Travancore, Shri Svati Tirunal.

The history of Sanskrit music composition is not exhausted by this. The *Prabandha* chapter of every work of Indian music reveals to us the large variety of compositions that existed. The *Prabandha* chapters describe a very large spectrum of songs in Sanskrit as well as in the Prakrit and local languages. The structure and the components of each of these compositions are analysed and set forth in great detail in the *Prabandha* chapters of the treatises in music. The occurrence among these numerous varieties of composition of names of Sanskrit metres reminds us that, apart from several metres of a prominently rhythmic character (which openly invite one to sing them), Sanskrit poetry and all its metres, and even prose (*Gadya*), counted in the above-mentioned treatises as a variety of *Prabandha*, to be always sung in specific tunes, if not in full *Raga*-s.¹⁴ Sanskrit, the language itself, is rich in musical character, and there are possibilities for sonorous or mellifluous effects.

This brings us to the Sanskrit drama, which, as I have shown in my study on *Music in Ancient Indian Drama*,¹⁵ was produced with music, of both voice and instruments, and dance. In addition to the verses of the play, which were sung and rendered in gesture,¹⁶ complete musical scores were composed by stage-musicians, which included songs in Prakrit called *Dhruva*-s for Entry, Exit etc., and instrumentation for the diverse movements of the characters. In addition, music and dance were also introduced as motifs, forming part of the plot, as in *Malavikagnimitra* and *Nagananda*. In the sculp-

tures and in museum collections (in the Anthropological sections), we do find a wealth of Indian musical instruments. But a description of these instruments and their structure and playing, as also of some instruments not traceable, is to be found in the *Vadya*-chapters of the music treatises. In addition to the above subjects, these works also devoted attention to various types of musicians and their equipment; to the composer and his qualifications; to the voice and its qualities; to the merits and the flaws to be detected in singing; to the aesthetics and norms of appreciation of music.

While all this represents textual study, it can be checked and completed by contextual studies, that is by the references to and descriptions of music in different contexts in Sanskrit literature. The *Veda*-s themselves, apart from the evidence of the *Samaveda*, refer to several music instruments, string and percussion, and of the former, to several varieties. The leading Vedic institution of Sacrifice, like the *Ashvamedha*, had music as part of the ritual. Two Brahmans played on the Vina and, as entertainment and edification for the large concourse of people that gathered, epic rhapsodies were recited to the accompaniment of the Vina by the *Suta*-s and *Kushilava*-s, as in the case of Rama's *Ashvamedha* and the *Ramayana*. In the *Ramayana*, we are told that the epic was sung to the seven *Jati*-s and to the accompaniment of the Vina. [Valmiki *Ramayana*, I. 4.8.] Among other references to music in the epic, those mentioning different kinds of Vinas¹⁷ and drums, in the description of Ravana's *Puspaka* and his harem (in the *Sundarkanda*), are important. In the *Purana*-s, textual and contextual accounts of music occur.¹⁸ Technical treatises like the *Arthashastra* and the *Kamasutra* refer to musicians and dancers and their shows on the stage and the occasions for their employment are to be met with. But it is in classical Sanskrit poetry, prose, *Champu*, drama and story (*Katha*) that we have the most interesting and valuable side-lights on the art. Let us start with Kalidasa. Without considering for the time being the allied arts of dance and drama, let us concentrate on the data bearing on music as expressed in his poems and plays.

Flute

We begin with this wind instrument, which appears to be the most ancient and one directly related to Nature and the phenomena of the wind blowing into caves, narrow passages and holes bored on bamboos. The flute, which evolved from this, played an important role in the ancient phase of Indian music as the base or *Adhara* of vocal singing. It is with the notes of the flute that the *Narada Shiksha* identifies the notes of *Saman*-singing i.e. the names *Pratham* (First), *Dvitiya* (Second) etc. in terms of *Madhyama*, *Gandhara* etc.

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।

यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः ॥१॥

[*Narada Shiksha*, I.V.I.]

The flute supplied the pitch note to which the human voice sang, that is it performed the function of the drone or *Shruti*, a role which in later times was

taken over by the stringed instrument, the *tanpura*. This role of the wind instrument is borne out by descriptions in Kalidasa's poems. In the *Kumara-sambhava*, Kalidasa says that the wind which blew from the mouths of the caves and filled the holes of bamboos bored by bees supplied the *Tana* or *Sthana* for the *Kinnara*-s who wanted to sing:

यः पूरयन्कीचकरन्ध्रभागान्द्रीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किंनराणां तानप्रदायित्वमिवोपगन्तुम् ॥८॥

[*Kumarasambhava*, 1.8]

It may be noted that Kalidasa's text has used (for the sound of the flute in this role) the term *Tana*, which has the other reading *Sthana* in another manuscript. Both these are, however, correct in the context. *Tana* is used by authorities in this field. in the sense of the *Amshe-swara* of the *Raga* and also as the act of supplying on the flute the note which the singer takes¹⁰. *Sthana* is of course more explicit and is authenticated by other references as well, which have a bearing on this point. In the *Raghuvamsha*, Kalidasa gives a more specific description of the bored bamboos filled with wind, discharging the function of the flute (*Vamsha-krtya*) for the *Vanadevata*-s who were singing Dilipa's fame in the bowers of the forest:

स कीचकैर्मोरुतपूर्णरन्ध्रैः कूजद्विरापादितवंशकृत्यम् ।
शुभाव कुञ्जेषु यशः स्वमुच्चैरुद्गीयमानं वनदेवताभिः ॥१२॥

[*Raghuvamsha*, II, 12]

The *Vamsha-krtya* or the role of the flute is, among other things, to give the *Sthana* or pitch to the singer.

गान्तां तान(स्थान)दायिता ।

[*Sangita Ratnakara*, VI, 664]

And Bharata also says:

यं यं गाता स्वरं गच्छेत् तं तं वंशेन वादयेत् ।
शारीरवेणवंशानामेकीभावः प्रशस्यते ॥११॥

[*Natya Shastra*, XXX.11]

Kalidasa's description of the wind blowing at the mouth of the cave as providing the *Tana* or *Sthana* for the singing of the *Kinnara*-s, is after a similar description in the *Ramayana*. Valmiki says, in the course of his

description of the Pampa lake and the forest on its banks, that the wind blowing from the caves and into them, along with the warblings of the cuckoos, seems to provide the music for the dances of the trees.

मत्तकोकिलसंनदैर्नर्तयन्निव पादपान् ।
शैलकन्दरनिष्कान्तः प्रगीत इव चानिलः ॥

[*Valmiki Ramayana*, IV. 1-15.]

Commenting on this, Udali Varadaraja says that the comparison meant here is between the wind and the dance-master who is teaching dance (*Net-tuvanar*) and adds that the cave and the wind emerging from it supply the music of the *Mukha-vadya*.²⁰

The two prose works of Bana, universal in their sweep, have naturally noteworthy musical material. In the *Kadambari*, the poet tells us in his description of the mansion of Kadambari that a *Kinnara* couple with two flutes, which hummed sweetly like bees, supplied the *Tana* or the *Sthana* to the daughter of Narada, who was reading musically the *Mahabharata* before Kadambari.

पृष्ठतश्च समुपविष्टेन किन्नरमिथुनेन
मधुकरमधुराभ्यां वंशाभ्यां दत्ते ताने (स्थाने)
कलगिरा गायन्त्या नारददुहित्रा पठ्यमाने च
सर्वमङ्गलमहीयसि महाभारते दत्तावधानाम्

[*Kadambari*]

In *Ucchvasa* 3 of his historical work *Harshacharita*, Bana in the prelude to his account of King Harshavardhana and his ancestors, introduces the description of a day in the life of the Brahmins of the *Agrahara* and the daily routine in Bana's own home. It was the practice in the afternoons to have the *Itihasa* or *Purana* read out by one gifted in music. In a picturesque description of this routine, Bana says that Sudrishti, the reader of the manuscript, came, sat and took up from the book-rest the portion of the manuscript which was to be recited, and behind and close to him sat two flutists, appropriately called *Madhukara* and *Paravata* (Bee and Dove), well-known for their humming and cooing, giving the reciter Sudrishti the tonic note on which he was to recite.

पृष्ठतः सनीडसन्निविष्टाभ्यां मधुकरपारावताभ्यां दत्ते स्थानके...
गमकैर्मधुरैराक्षिपन्मनांसि भोक्तृणां गीत्या पवमानमोक्तं
पुराणं पपाठ ।

[*Harshacharita*, *Ucchvasa* 3.]

As Sudrishti was thus reading the *Vayupurana* with sweet graces, the minstrel, Suchibana, who was sitting nearby, sang two Arya-verses in a voice which was in a high pitch but sweet. The word used in this description without any variant is *Sthanaka*. Damodaragupta, Minister to Jayapida of Kashmir, in his *Kuttanimata*, (which is a mine of information on the condition of the arts and related subjects in that part of the country and during that period) provides us with a unique description of the enactment of the play *Ratnavali* of King Harsha. The description progresses step by step from the very beginning and is the sole graphic description of an actual performance of a Sanskrit drama found in a non-technical work. It speaks of the flutist as giving the start to the music with the supply of the *Sthanaka* or the *Shruti*:

वांशिकदत्तस्थानकतद्भावितभिन्नपञ्चमे सम्यक् ।
प्रवेशिक्यवसाने द्विपदीग्रहणान्तरेऽविशन् सूत्री ॥८८१॥

[*Kuttanimata*, 881]

In the above line in the *Kuttanimata*, it is said that with the singing of the melody *Bhinnapanchama*, the Sutradhara entered. If we turn to Matanga's *Brihaddeshi*, we find *Bhinnapanchama* as the *Raga* for the entry of the Sutradhara, that it has *Dha* as its *Amsha*, *Panchama* as its end-note (the *Nyasa*), and that it belongs to the *Madhyama-grama*.

शुद्धपञ्चमवन् प्रोक्तः (स्वरन्ध्रैः) कैर्भिन्नपञ्चमः ॥३२५॥
धैवतांशः पञ्चमान्तः सूत्रधारप्रवेशने ।

[*Brihaddeshi*, TSS, p. 89]

It may be noted that Matanga is mentioned in the *Kuttanimata* (877) as an expert in the art of the flute; but unfortunately we do not have the full text of Matanga's work.

Another reference to the flute giving the *Sthanaka* is in the description of the performance of the Gondali-dance in the *Sangita Ratnakara*:

दत्ते स्थाने च वांशिकैः ।

The flute, as an accompaniment in drama and in vocal music, is referred to in technical literature as well as in the tradition of these arts as practised right down to modern times. Although we have stories of the independent music of the flute (for instance, in the Krishna legend) till very recently the flute played a subsidiary role in concerts. In fact, it is by long cultivation and perfection that an instrument reaches a height of artistic excellence in the hands of some performer of genius and through him attains the status of an independent concert instrument. It may be noted that Bana always

refers to two flutes for the drone, a practice which survives in the two *tanpuras* used by North Indian musicians.

In an instrumental ensemble, the flute, with its high pitch, dominates and leads as it were. Poet Magha refers to this in his poem *Shishupalavadha*, using it as a comparison for the victorious overlord surrounded by his vassals.

अनल्पत्वान्प्रधानत्वाद्दशस्येवेतरे स्वराः ।
विजिगीषोर्ज्ञेयतयः प्रयान्ति परिवारताम् ॥९०॥

[*Shishupalavadha*, II. 90]

There is one more context in Bana's *Harshacharita*, describing music as such, as accompanied by the flute (*Vamshanugam*). The verse is worth noting for the technical terms of music occurring there.

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु ।
श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥४॥

[*Harshacharita*, *Uchchvasa* 3]

The verse speaks of the origin of music from Shrikantha or Shiva and as part of the tradition promulgated by sage Bharata. It is free from *Vivadi-dosha* among the *Svara*-s and its *Karana*-s are clear (*Sphutakarana*). Here the expression *Sphutakarana* is from the *Natya Shastra*.

समपाण्यवपाणियुतं स्फुटप्रहारकरणानुगं चैव ।
गेयस्य च वाद्यस्य च भवेद्वघाताय तदनुगतम् ॥१३॥

[*Natya Shastra*, XXXIV. 137]

Karana is one of the four *Dhatu*-s or modes of playing on the stringed (or percussion) instrument and is itself of six kinds (*Natya Shastra*, XXXI; *Sangita Ratnakara*, VI). There is a further use of the term *Karana* in the *Tala* Chapter XXXIV of Bharata which refers to the sound-syllables of the percussion instruments, the *Sol* or *Bol*; and the recital of these by word of mouth is called *Vak-karana*, or *Konippu* or *Konnakkol* as it is called in Karnatic music.

Vina

There are several references in Kalidasa to the stringed instrument, *Vina*. The most memorable picture is that of the forlorn wife of the Yaksha (in *Alaka*) in the *Meghaduta*. In a series of descriptions the Yaksha tells the cloud of the different ways in which his wife must be spending the period of their separation. The cloud, at the time of its arrival, might see her in any

one of these different occupations. Then Kalidasa has this portrait of the Yaksha's wife with a Vina on her lap and eager to sing a song composed by her on the Yaksha.

उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां
मद्गोत्राङ्गं विरचितपदं गेयमुद्गातुकामा
तन्त्रीद्रा नयनसलिलैः सारयित्वा कथं चि-
द्भूयो भूयः स्वयमधिकृतां मूर्च्छनां विस्मरन्ती ॥८३॥

[Meghaduta, 83]

The second half of the verse deserves the notice of one interested in the structure of this stringed instrument. The poet reveals that as the lady started singing each line, tears streamed forth from her eyes and drenched the strings of the Vina, so that she had to re-arrange the *Mela* of the strings which had been disturbed. This suggests an important feature of the structure of the ancient Vina: It had an open string-board, or one without any fixed frets, as some of our stringed instruments continue to have even today; and every time a new *Raga* was to be played, the *Mela* or the *Sarana* appropriate to the *Raga* had to be done.

Drum

Not less important are Kalidasa's references to the drum: *Pataha*, *Mridanga* or *Pushkara*. In the *Meghaduta*, the Cloud is asked to wait at Ujjain till evening when, with its rumbling, it can provide the drum (*Pataha*)—accompaniment for the evening service of Shiva Mahakala:

कुर्वन्संध्याबलिपटहतां शूलिनः श्लाघनीया-
मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥३४॥

[Meghaduta, 34]

The *Pataha* was of two kinds, *Marga* and *Deshi*, and played by hand and stick. The rhythm-syllables (*Pata-s*) of the *Pataha* were deemed to have come forth from the five faces of Shiva and promulgated by Nandikeshvara. (See Chapter Six on *Vadya* in the *Sangita Ratnakara*).

The comparison of the rumbling of the clouds with the deep sounds of the *Mridanga* occurs frequently in the works of Kalidasa. In the *Meghaduta* again the poet asks the Cloud to supply the drum-accompaniment to the dance of Shiva.

निर्वादी ते मुरज इव वेत्कन्दरेषु ध्वनिः क्वा-
रसंगीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥५६॥

[Meghaduta, 56]

संगीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।

[Meghaduta, 64.]

In the *Malavikagnimitra* (I.21) where the drum is sounded as a preliminary to the dance of *Malavika*, Kalidasa has a description of the *Pushkara*, embodying some of the technical terms of the playing and the sound of the drum. Here, too, he refers to the sound of the drum as *Nirhradi*, as produced by the *Madhyama-svara* and technically one of the three *Marjana-s* known by the name of *Mayuri*, the full meaning of all of which will be clear to those who have studied Chapter XXXIV (on the drum) of Bharata's *Natya Shastra*. The *Pushkara*-drum refers to the one having three faces and is, therefore, called *Tri-pushkara*. The central face was tuned to *Madhyama*, the left to *Gandhara* and the right to *Shadja*. The *Mayuri*, for which the notes of the three faces are thus tuned, belongs to *Madhyama-grama* which is, according to Bharata, the *Grama* proper for the opening of a dance or drama. The other two *Marjana-s* are called *Ardhamayuri* and *Karmaravi* (*Natya Shastra*, XXXIV. 118-123). The comparison with the rumbling of the clouds will also yield further meaning when we find Bharata mentioning clouds in different stages of density and action. According to Bharata, the three faces of the *Pushkara* were similar in sound to three kinds of clouds called *Vidyujjihva*, *Airavana* and *Kikila* or *Kokila* (*Natya Shastra*, XXXIV. 287-9). Apparently this seems to be a poetic description; nevertheless these verses of Kalidasa contain technical and artistic information, which is evident to the knowledgeable reader.

When the drum is played solo, and not as an accompaniment to vocal singing, the procedure is called *Shushka*; when it accompanies singing, the procedure is called *Gitanuga*. Kalidasa uses the word *Gitanuga* in the *Raghuvamsha* (XVI. 64).

तीरस्थलीर्वाहिभिस्तकलापैः प्रस्निग्धकैरभिनन्दमानम् ।
धोत्रेषु संमूर्च्छति रक्तमासां गीतानुगं वारिमृदङ्गवाद्यम् ॥

In *Kumarasambhava* (VI. 40), he mentions the *Karana-s* which refer to certain kinds of playing on the drum or other instruments, as has been indicated above in the references from Bana.

In my article, 'Why is the *Mridanga* so called?' I had drawn attention to Bharata referring to the application of soft dark mud to the faces of the *Pushkara* and the practice of applying thick dark material to the centre of the right face of the present *Mridanga* of the south. Bana mentions in his *Kadambari* to an application, which is fresh and still moist:

अनुलेपनार्द्रमृदङ्गध्वनिधीरेण

This must refer to the flour paste which is applied, at the time of playing, to the left face of the *Mridanga*. This is what is referred to in the well-known anonymous *Subhashita* as *Pinde*:

अहो प्रकृतिसादृश्यं मृदङ्गस्य खलस्य च ।
षाष्ममुखगतं पिण्डं तावन्मधुरभाषणम् ॥

On the subject of compositions, Kalidasa's description contains information which could be collated with what the technical texts say. *Pada* is the name that he applies to the composition in the *Meghaduta* verse referred to above. This ancient name continues to this day. In the *Kumara-sambhava* he uses the terms *Varna* उपात्तवर्णं चरिते (V. 56) to refer to the *Kinnari*-s singing the glory of Shiva. The same *Varna* is used in the song of *Hamsapadika* in the opening of Act Five of the *Abhijnanashakuntala*. The poet says, in this latter context, that *Hamsapadika* was practising *Varna* and singing *Svara* to the composition, all of which she was doing with sweetness and clarity:

कलविशुद्धाया गीतेः स्वरसंयोगः श्रूयते ।
जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।

[*Abhijnanashakuntala*, Act V]

The *Varna* is a major term which has diverse but related meanings that developed during the long history of the art. According to its oldest definition, *Varna*, as such, is the singing of four kinds of the *Svara*-s; steady, ascending, descending and involving all the movements, *Sthayin*, *Arohin*, *Avarohin* and *Sancharin* (*Natyashastra*, XXIX. 14-17). It is the whole act of singing, *Ganakriya*. From Kalidasa's expressions here, *Varna-parichaya* and *Svara-samyoga*, scholars who had commented on this context had assumed that the poet was speaking of the singer practising *Svara*-s in single progression or in two-s, three-s and so on,—a practice which has come to be called *Sarali* or *Svaravali*, *Janta-varishai* and so on. But the poet says that *Hamsapadika* sang a song and that her singing overflowed with melody.

राजा—अहो रागपरिवाहिनी गीतिः!

It is also stated here that she sang the *Giti* which has been interpreted by commentators like Raghava Bhatta as one of the five kinds of *Gita*-s or songs, the type called *Shuddha*, because the poet qualifies it as *Kalavishuddhaya giteh*. If the song-type called *Shuddha gita* is meant here, the word *Shuddha*, not *Vi-shuddha*, and that, too, without the further adjective *Kala*, ought to have been used. Apart from this it is the song-text and its meaning that are especially significant in the context, since the king surmises from it her legitimate grievance: he says that through the imagery of the bee seeking fresh honey, she has administered a rebuke to him. Therefore the point is not the singing of the *Svara*-s. What the poet means by *Varna* and *Svara-samyoga* is simply 'singing'. It is not possible to say that the singing of *Svara*-s or their practice is flowing with the *Raga* and that this affects the king and awakens bygone and slumbering impressions in his subconscious.

We stated in the beginning that the *Raga* was most important in our music. Even as the *Nati* was singing a song on the summer season in the prelude to the *Abhijnanashakuntala*—a beautiful piece of poetry on that season—Kalidasa observes that it is the *Raga* of the singing that made the whole audience sit absorbed like figures drawn in a picture.

अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गाः ।

[*Abhijnanashakuntala*, I. 4/5]

The *Sutradhara*'s further observation on this song indicates that it is the *Raga* that carries him away by force.

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।

In the song of *Hamsapadika*, already referred to, although it was clearly the symbolic meaning of the song that carries dramatic relevance, King *Dushyanta*, who hears it, says that he is affected by the flow of the melody of the *Raga*.

बलवदुत्कण्ठितोऽस्मि ।

[*Ibid.*, 1/2]

We also know from Kalidasa how music was harnessed to drama. In the *Kumarasambhava*, on the occasion of the marriage of the divine couple, the *Apsarasas* produced a play in the *Lasya*-dance style and the poet says there that different *Raga*-s were handled to suit the different *Rasa*-s.

तौ संधिषु व्यञ्जितवृत्तिभेदं रसान्तरेषु प्रतिबद्धरागम् ।
अपश्यतामप्सरसां मुहूर्ते प्रयोगमाद्यं ललिताङ्गहारम् ॥९१॥

[*Kumarasambhava*, VII. 91]

As the theme takes fresh turns and develops at each of the five junctures (*Sandhi*-s) of the plot, the tempo or style of presentation (*Vritti*) changes; the *Vritti*, referred to here, being *Bharati*, *Kaishiki*, *Arabhati* and *Sattvati*. Similarly when the course of emotion also varies, *Raga*-s suitable to the situation should be used. (I have dealt with this subject of *Rasa*-s and *Raga*-s in my paper on 'Music in Ancient Indian Theatre', already referred to.)

In the light of what history reveals about the concept of *Raga*, it is significant to note that the concept of *Raga* had come into its own in Kalidasa's times, as is clear from the above descriptions of *Raga* by the poet. Indeed he refers in the *Kumarasambhava* to a particular *Raga* called *Kaishika*, which was an auspicious one sung at dawn. The *Kinnara*-s are said to wake up Shiva with this *Raga*:

स व्यबुध्यत बुधस्तबोचितः शातकुम्भकमलाकरैः समम् ।
मूर्च्छनापरिगृहीतकैशिकैः किन्नरैरुपसि गीतमङ्गलः ॥८५॥

[*Kumarasambhava*, VIII. 85]

Although *Kaishika* was also the name of a *Jati*, it is the *Raga* of that name that Kalidasa refers to here. Perhaps it is this *Raga* which is mentioned in Shudraka's *Bhana* (the *Padmaprabhata*) as a synonym for wailing:

कैशिकाभ्यं हि गानं पर्यायशब्दो वदितस्य ।

Evidently the *Kaishika* must have been a very plaintive *Raga*. The singer of the *Raga* in the *Bhana* is a lady separated from her beloved.

About *Svara* we may also note an important reference that occurs in *Raghuvamsha*, where King Dilipa and his Queen on their way to Vasishtha's *ashrama* are familiar with the association of the seven notes with different birds and animals and the peacock is associated with the *Shadja* note:

बहजं मयूरो वदति गावो रम्भन्ति चर्षभम् ।

With reference to this Kalidasa says that the *Keka* of the peacocks sounded the *Shadja* of a two-fold character.

बहजसंवादिनीः केका द्विधा भिन्नाः शिखण्डिभिः ॥३९॥

[*Raghuvamsha*, I. 39]

Of the seven notes, it is well-known that the *Shadja* and the *Panchama* are constant, while the other five have *Vikriti*-s or varieties. However it should be noted that the *Svara* represents a range or an interval between two points and that the point just below which leads on to a note could also be designated by the same name, but with a qualification about its being in the place just next, below it. In this manner in the ancient nomenclature, the *Kakali*-variety of the *Nishada* was called *Chyuta Shadja* and *Sa* itself *Achyuta Shadja*. This is the meaning of the two-fold *Sa* mentioned by Kalidasa.

In Act II of the *Malavikagnimitra*, the poet features the dance recital of Malavika as part of the plot. The context is of great significance for dance and its criticism but it has also certain points of interest to music. We have already noted the importance of the *Pushkara*-drum and its playing as a prelude to the performance. Before Malavika begins to dance she sings (*upeganamkritva*), which shows that all dancers sang the pieces which they danced. Already composers of songs, and especially for dance, were known, for Kalidasa mentions the song to be rendered by Malavika as the composition of Sharmishtha. The song had four themes (*Chatushpada*) or sections of the text (*Vastu*), and the song was set in medium tempo, *Laya-madhyam*; it was its fourth *Vastu* that was sung and danced to.

In the last canto of his *Raghuvamsha*, Kalidasa describes the pleasure-loving King Agnivarna as proficient in music and dance. Here Kalidasa mentions the *Vallaki* (Vina) held on the lap (*Ankya*) (XIX. 13); he refers to the *Pushkara* drum with which the king accompanied the female dancers, checking them when they faltered (19) and female artistes playing the flute and Vina (35).

A great deal of interesting data about dance could also be gleaned from the works of Kalidasa which are a fine synthesis of all that was best in

Indian thought and culture. Besides, all this knowledge emerges effortlessly in his poetry.

Ashvaghosa, although by tradition reported to have been qualified in music, offers in his two *Kavya*-s, the *Buddhacharita* and the *Saundarananda*, only a moderate amount of music material, and mostly of a general nature. Next to Kalidasa the most interesting writer (in the context of our subject) is Shudraka, the author of the *Mrichchhakatika*. Shudraka's versatility is in perfect consonance with the variety and richness of his theme and the society and characters which he handles. His hero Charudatta was endowed with artistic accomplishments and was a connoisseur of music. Here we shall confine ourselves to two references. In Act Three of the play, Charudatta is seen returning after a concert of the musician Rebhila. Rebhila sang to the accompaniment of a Vina, which Charudatta describes as a precious jewel and an incomparable companion to man or woman, whether in union or separation.

चारुदत्तः— अहो, साधु साधु रेभिलेन गीतम्! वीणा हि
नामासमुद्रोत्थितं रत्नम्। कुतः,

उत्कण्ठितस्य हृदयानुगुणा वयस्य
संकेतके चिरयति प्रवरो विनोदः।

संस्थापना प्रियतमा विरहातुराणां
रक्तस्य रागपरिवृद्धिकरः प्रमोदः ॥३९॥

[*Mrichchhakatika*, Act 3.]

The Vidushaka, echoing a sentiment expressed by Bharata himself, interrupts and says that it is difficult to find sweetness in the music of a male singer, inferring it to be the exclusive province of woman. He says:

विदूषकः— मम तावद्वाग्धामेव हास्यं जायते - स्त्रिया
संस्कृतं पठन्त्या, मनुष्येण च काकलीं गायता ।

[*Ibid.*]

This reminds us of Bharata:

प्रायेण तु स्वभावात् स्त्रीणां गानं नृणां च पाठयविधिः ।
स्त्रीणां स्वभावमधुरः कण्ठो नृणां बलित्वं च ॥
यद्यपि पुरुषो गायति रूपविधानं तु लक्षणोपेतम् ।
स्त्रीविरहितः प्रयोगः तथापि न सुखावहो भवति ॥

[*Natya Shastra*, XXXIII. 5 & 6]

There is no *apasvara* when women sing and the sweetness of the music they create is inaccessible to male singers.

अवेस्वर्यं भवेत् स्त्रीणां गानवाद्यक्रियास्वथ ।
न हि तत् कर्णमाधुर्यं पुरुषेषु भविष्यति ॥

[*Natya Shastra*, Kashi edition, p. 428]

But Charudatta reiterates: "Friend, Rebhila did sing exceedingly well, although you do not seem to be satisfied. His music was full of melody, sweet, even, clear, full of feeling, with flourishes; it was captivating. Why add anything more? I think a woman was concealed within Rebhila. The passing from note to note, the softness of the enunciation, the cohesion with the sound of the strings, the variations of the *Svara* patterns quite within the range of the phases of the *Raga*, soft at the finish even when reaching the upper octave, with delightful flourishes and yet restrained and with due emphasis on the *Raga* brought out by repetitions—indeed, even after the concert is over, I feel I am listening to it even as I walk". We have here an example of music criticism or appreciation, like the one on the *Raga* in the *Abhijnanashakuntala*.

चारुदत्तः— वयस्य, सुष्ठु खल्वद्य गीतं भावरेभिलेन । न च भवान्परितुष्टः ।

रक्तं च नाम मधुरं च समं स्फुटं च
भावान्वितं च ललितं च मनोहरं च ।
किं वा प्रशस्तवचनैर्बहुभिर्मदुक्तै—
रन्तर्हिता यदि भवेद्वनितेति मन्ये ॥५॥

तं तस्य स्वरसंक्रमं मृदुगिरः श्लिष्टं च तन्त्रीस्वनं
वर्णानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम् ।
हेलासंयमितं पुनश्च ललितं रागद्विरुच्चारितं
यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव ॥५॥

[*Mrichchhakatika*, III. 4 & 5]

The qualities *Sama* and *Rakta* occur in Bharata (*Natya Shastra*, XXIV. 183) and *Rakti* is also mentioned by Kalidasa.

Charudatta was not just a passive connoisseur of music; he was an active participant in the art in all its aspects. When Sharvilaka, who had cultivated theft as an art, breaks into Charudatta's house, he sees the music instruments lying there and exclaims that he has come to a musician's house. He mentions here the *Mridanga*, *Dardura*, *Panava*, three kinds of drums, the *Vina* and several flutes (*Mrichchhakatika*, III. 18-19).

The second reference in the *Mrichchhakatika* occurs in the concluding verse of Act Five. It is late evening on a rainy day. Vasantasena had called on Charudatta and as the two were moving into the house from the garden, the rain falls on different kinds of surfaces, producing a variety of sound effects. Charudatta, connoisseur that he was, he captured all these marvel-

lously in verse. He compares the rich sharps and flats and the rhythms of the showers to the playing of stringed instruments, as in the fast tempo called *Druta Tana* in the South and *Jhala* and *Jod* in the North.

तालीषु तारं चिटपेषु मन्द्रं शिलासु रुद्धं सलिलेषु चण्डम् ।
संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥

[*Mrichchhakatika*, V. 52]

King Harsha opens the play *Ratnavali* with the spring festival and the *Charchari* and *Dvipadi Khanda* songs sung and danced by women-folk. In his *Nagananda*, Harsha has the hero and heroine meet in an *ashrama*, the music of the *Vina* played by the heroine being the cause. In this opening scene, the author has the hero speak two verses and some prose of appreciation of the music in which some of the technical terms of *Vina*-playing occur: *Sthana* (the three places of articulation *nabhi*, *hrit* and *kantha*), *Gamaka* (graces), the lower and higher registers, *Mandra* and *Tara*, the softness of the playing and its sweetness. The *Nayika* was singing and also playing on the *Vina* and, therefore, the clarity and the grace of the enunciation of the words of the song are also referred to.

स्थानप्राप्त्या ध्यानं प्रकटितगमकां मन्द्रतारव्यवस्थां
निर्द्वादिन्या विपञ्च्या मिलितमलिरुनेनेव तन्त्रीस्वनेन ।
एते दन्तान्तरालस्थिततृणकयलच्छेदशब्दं नियम्य
व्याजिह्माङ्गाः कुरङ्गाः स्फुटललितपदं गीतमार्कण्यन्ति ॥

[*Nagananda*, I. 12]

The hero observes further that as the strings are lightly touched, their sound is not clear enough; the singing, too, is *kakali-pradhana*, it must be a woman who is singing:

नातिस्फुटं कणन्ति नन्यः तथा काकलीप्रधानं गीयन् इति तर्कयामि ।

Kakali here is taken by one commentator as *Kakali Nishada* but it may also mean just sweet and minute (*Kala-sukshma*).

In the next verse of appreciation, more technical terms of *Vina*-playing are used: *Vyanjana-dhatu* of ten kinds, the three *laya*-s, the three *Yati*-s, and the three forms of playing called *Tattva*, *Ogha* and *Anugata*.

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्फोटो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधाः लयः ।
गोपुच्छप्रमुखाः क्रमेण यतयस्तिष्ठोऽपि संपादिना-
स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥

[*Nagananda*, I. 15]

Dhatu is the name of the *Svara*-s as they emerge through particular kinds of finger strokes (*prahara*-s) on the strings. These are of four main kinds, each of which has many sub-varieties. The fourth *Dhatu* is *Vyanjana* which is of ten kinds: *Pushpa*, *Kala*, *Tala*, *Bindu*, *Rapha*, *Nisvanita*, *Nishkotita*, *Unmrishhta*, *Avamrishhta* and *Nibandhana*. The three *Yati*-s are: *Sama*, *Srotogata* and *Gopuccha*. The first is of even tempo all through, whether the tempo is slow, medium or fast; the other two result from different kinds of variations of the tempo and their names speak for themselves. *Srotogata* indicates a sequence of slow, medium and fast or slow, fast and medium and *Gopuccha* refers to one in which the last is always slow. The three methods of playing referred to at the end are *Tattva*, *Anugata* and *Ogha*. The first in appropriate in the slow tempo, the second in the medium and the third in the fast. The first brings out exactly the features of what is sung, the *Tala*, the words etc., that is an underlining of the song in every one of its aspects; *Anugata*, as its name suggests, means following the song (the *Gitanuga* mentioned already), with pauses, as in the singing; *Ogha* means the overriding play of the instrument or the independent playing after the singing stops, both of which display all the skill of the player, comparable to the opportunity for solo (*Tani Avarta* playing) given to the accompanists today.

The several descriptions of *Vina*-playing that we have referred to indicate that it was most common for vocal music to be sung to the accompaniment of the *Vina*.

The 11th Canto of Poet Magha's *Shishupalavadha* describes dawn and Lord Krishna awakened from sleep by the minstrel. The opening verse of the Canto is important in the context of music. The poet describes the minstrel as possessed of a voice free from defects and endowed with positive merits. The voice of a musician should be of a fine texture, audible, and should not lose its sweetness of tone or show any distortion when it is raised to a higher pitch.

श्रुतिसमधिकमुद्यैः पञ्चमं पीडयन्तः
सततमृषमहीनं भिन्नकीकृत्य षड्जम् ।
प्रणिजगदुरकाकुश्रावकस्निग्धकण्ठाः
परिणतिमिति रात्रेर्मागधा माधवाय ॥१॥

[*Shishupalavadha*, XI.1]

The qualities of voice mentioned here are the same as defined by Bharata and the words are almost identical.

श्रावकमधुरस्निग्धो

and

श्रावको(णो)ऽथ घनः स्निग्धो मधुरो ह्यवधानवान् ।
त्रिस्थानशोभीत्येवं तु षट् कण्ठस्य गुणा मताः ॥१२॥

[*Natya Shastra*, XXXIII.9.12]

The *Raga* which they used for the morning song may be made out to be *Bhinna-Shadja*, in which *Pa* and *Ri* were dropped, it was thus an *Audava* or pentatonic mode. The details mentioned by Magha for the notes of this *Raga* agree with its description in Matanga's *Brihaddeshi*

धैवतांशो मध्यमान्तः पञ्चमर्षभवर्जितः ॥३२४॥
षड्जोदीच्यवती (जमा? जातो) भिन्नषड्जः स्मृतो वुधैः ।

[*Brihaddeshi*, TSS, pp.88-9.]

The above description of the minstrels of the dawn is repeated by Bilhana in his *Vikramankadevacharita* (XI. 73).

Magha, in Canto II of his *Shishupalavadha*, packs his verses with technical ideas from different branches of knowledge. Two verses here have a bearing on music. One is on the dominant character of the flute-sound and has already been cited. The other is as follows:

वर्णैः कतिपयैरेव ग्रथितस्य स्वरैरिव ।
अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ॥७२॥

[*Shishupalavadha*, II.72]

This verse compares speech or writing to music and the infinite variations which can be produced in both of them out of a limited number of letters and notes.

The *Haravijaya* (K.M. 22, 1890) of Ratnakara of Kashmir (who lived in the ninth century) is a stupendous poem and replete with technical terms from the arts of music, dance and drama. The author has a thorough knowledge of Bharata's *Natya Shastra*. We might mention here some of the more relevant references to music in this work. These are mostly included in the descriptive verses through *Shlesha* or *double entendre*, and occasionally also directly as descriptions of music. While describing the Himalayas and the deer of variegated colour (*Varna*) there, Ratnakara introduces through *Shlesha* the musical form *Varna*, meaning the singing of the *Svara*-s, comprising *Sthayi*, *Arohi*, *Avarohi*, and *Sanchari*, stationary, ascending, descending and moving in different ways (*Natya Shastra*, XXIX. 14-16). In the same work (XVII.81), Ratnakara has a description of women enjoying themselves, where he speaks of their singing and refers to the *Mayuri Marjana*, already explained in the context of Kalidasa earlier on. In Canto XXVI. 84-6, Ratnakara describes the singing of women with instruments, with the flute and different kinds of *Vina*, *Vallaki*, *Vipanchi*, *Kurmi* (87) and *Alabu Vina* (88). In Canto XXVI. 89, the poet says that because of their intoxication, their articulation of the words in the song (*Prabandha*) was blurred or inaudible, while the sound of their instruments was quite pronounced; this, he says, gave the effect of *Shushka* music. *Shushka* is pure instrumentation, not accompanying vocal singing. That which accompanies vocal singing is (as already mentioned by Kalidasa) called *Gitanuga*. Again in Canto XXXII. 73, Ratnakara speaks of this same instrumental display without the song, *Shushkam geyami*-

vaapedam. Mention of the *Madhyama Grama* and *Raga Pauravi* occurs in Canto XXXII. 5. Canto XL. 39 shows the poet's minute knowledge of Bharata's *Natya Shastra*; the description of the cavalry here is given through *Shlesha Natya Shastra*; the description of the stringed instrument, and mentions *Vistara*, *Kritarupa*, with the playing of the stringed instrument, and mentions *Vistara*, *Kritarupa*, *Varna*, *Aviddha-Karana*, *Vyanjana*, *Dhatu*. These terms refer to the different *Karana*-s of playing on the type of Vina known as *Vipanchi* (*Natya Shastra Karana*-s of playing on the type of Vina known as *Vipanchi* (*Natya Shastra* XXIX. 112-116). The *Grama Raga* *Sauvira*, with *Sa* as its *Nyasa*, is referred to in Canto XLIII. 50.

The survey could be extended not only to the works of the later period, but also to other forms of literature like story-telling and valuable data gleaned with respect to the history of the arts. For example, in seventeenth century Tanjore, in the *Sahitya Ratnakara* (a biographical poem on King Raghunatha Nayak) by Yajnanarayana Dikshita, there is a detailed description of the first Vina performance which young Raghunatha as Prince was asked to give in the court.

The author was the eldest son of Govinda Dikshita, author of the *Sangitasudha*, and the elder brother and teacher of Venkatamakhin, author of the *Chaturdandiprakashika* and the *72-Mela Scheme*. Canto VI of the *Sahitya Ratnakara* (Madras University, 1932) describes the debut of young Raghunatha Nayak playing on the Vina. Verse 3 of the Canto describes the parts of the Vina which is the *Raghunatha-mela-Vina*, whose frets were fixed to enable the playing of all the *Raga*-s, mentioned by the author's father, Govinda Dikshita, in the latter's *Sangitasudha* (Music Academy, 1940, p. 5, l.65). The parts mentioned (V.5) are *Kakubha* with gold-work, *Upanaha*, *Pravala*, *Parva* fixed with wax, *Kolambaka* tied over with cloth of variegated colours (V. 3). Mention is also made of the oily substance, in this case fragrant musk, with which the player moistens his finger-nails before and during playing (V. 5). That the Vina is the *Raghunatha-mela-Vina* is again seen in the epithet *Vividha-raga-vatim* given to it in another verse (V. 6). Prince Raghunatha then tests each string, tightens the pegs and adjusts the *Shruti*-s (V. 8). The first *Raga* he plays is *Nata* (V.9). The *Raga* is described as taking *Satsh-ruti Ri* and *Dha*, *Antara Ga*, *Kakali Ni* and the rest as *Shuddha svara*-s and this accords with what the author's father sets forth as the *lakshana* of *Nata* in his *Sangitasudha* (Chapter on *Raga*, 455-6). The Prince developed the *Raga*, playing at *Sa*, *Me* and *Pa*, displaying *Sphurita*-s, deep and sonorous (V.11). The last was especially appreciated by the listeners. He began with *Tara Sa*, then came down to *Madhya Ri*, then went up to *Tara Sa* again, played *Tana*-s, finishing at *Tara Sa* (V. 15). The next verse describes the *Tana* beginning with *Madhya Pa* and ending with *Madhya Sa*. After one more *Tana*, finishing with *Sa*, the grace called *Dhala*, the rolling so to speak of the sound on the string, resembling a pearl-necklace stirring on the chest (V. 18). *Panchama-sthayi* was played next and a song in honour of his father was then sung (V.19). The grace *Kampa* is mentioned in V. 22.

The foregoing survey will convey to the reader some idea of how valuable Sanskrit literature is for the study of Indian Music and on how the scientific treatment found in the treatises on the art is supplemented by the side-lights which creative literature (in the form of poems, plays and prose works) sheds upon this subject. Finally, it must be emphasised that all this

material contained in the old treatises or in Sanskrit literature should not be regarded as belonging to the past and, therefore, neglected. A careful study of all this rich material will reveal that the ideas or concepts underlying it continue to this day since they are musical facts or phenomena though the nomenclature and the orientation have changed. Many lessons can still be drawn from a study of all these sources.

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4. *Journal of the Music Academy*, Madras, IV, 1933, pp. 16-24; pp. 50-84; *Sangeet Natak Akademi Bulletin* No. 17, 1960, pp. 1-24; No. 18, 1961, pp. 1-18.
5. *Journal of the Music Academy*, Madras, XXIII, 1952, pp. 64-74.
6. Refer to my *Later Sangita Literature*, op. cit.
7. *Journal of the Music Academy*, Madras, XXXIII, 1962, pp. 127-133.
8. See Nanyadeva, *Bharatabhashya*, Vol II, pp. 24-32. Sharngadeva notes here that in terms of later *Raga*, *Varati* or a shade of it is seen in the *Shadji*.
9. See below Bana mentioning the *Mahabharata* and the *Vayu Purana* being recited or read with music.
10. See my *Bhoja's Shringara Prakasha*, 1963, pp. 549-551; 1978, pp. 532-534.
11. 'In the Footsteps of Jayadeva', *The Hindu*, Madras, August 16, 1936, p. 10.
12. See my *Later Sangita Literature*, op. cit.
13. See my 'Sanskrit Compositions of Tyagaraja', *Souvenir of the 34th Conference of the Music Academy*, Madras, 1960, pp. 29-32.
14. Rajashekhar notes in his *Kavya-mimamsa* that in the Dravida country they always sang their poems with music. *Geyagerbhe sthitah patheservopidraavidah kavah*. There were customary styles of reading of verses in different metres of reading epics or reciting hymns with shades of *raga*-s and also reading prose to *Raga* Arabhi. See below the reading of the *Vayu Purana* with flute mentioned by Bana. Abhinavagupta also mentions the reading of texts with *Raga* (Abhinava Bharati, IV, p. 235).
15. *Indian Art & Letters*, London, XXVIII, 1954, pp. 10-18; *Journal of the Music Academy*, Madras, XXV, 1954, pp. 79-92; *Sangeet Natak Akademi Bulletin* No. 4, 1956, pp. 5-12.
16. That the prose-portion was also delivered with some music could be seen from the tradition of the *Kudiyattam*.
17. See my article 'The Vina', *Souvenir of the 20th Conference of the Music Academy*, Madras, 1946, pp. 50-58.
18. See my article 'Music in *Unga Purana*', *Journal of the Music Academy*, Madras, XIX, 1948, pp. 203-205 and 'Music in the *Bhaddharma Purana*', *Ibid*, IX, 1938, pp. 37-39. The *Vayu Purana* has a section on Music. See my article *Some Names in Early Sangita Literature*, op. cit.
19. Bharata has the following on the *Amsha-svara*, which Abhinavagupta equates with the *Tana*.

रागश्च यस्मिन् वसति यस्माच्चैव प्रवर्तते ।
[तेन च नाममन्द्राणां योऽत्यर्थमुपलभ्यते ।]
मन्द्रतारविषया च पञ्चस्वरपगा गतिः ॥७६॥
अनेकस्वरसंयोगे योऽत्यर्थमुपलभ्यते ।
अन्यच्च बलिनो यम्य संवादी वानुवापारि ॥७७॥
ग्रहपन्थासविन्यासन्वाससन्वासमोचरः ।
परिचा(वा?)र्ये स्थितो यन्तु स्रोऽशः स्याद्दशलक्षणः ॥७८॥

- 20 By *Mukha-Vadya*, he seems to refer to the bagpipe-like goatskin (*Turutti*) which used to be employed as a drone (*Shruti*) for the Nautch and the Bhagavata plays till sometime ago. The oral recital of the sound-syllables of *Tala* is also called *Mukha-Vadya*, that is employing the mouth or the voice as an instrument. In the verse from the *Ramayana* (quoted above) where the cuckoos, with their voices, supply as it were vocal music; the gusts of wind, blowing from the mouths of caves, make it appear that the hill is singing and conducting the dance of the trees. In his comments on this passage Udali Varadaraja says that the comparison here is between the wind and the dance-master who is teaching dance through the oral recital of the rhythmic syllables, *Sholkattu*. Bharata (*Mukhevadhyena*) *naiyeshu nrttashik sham prajayatah nartakasya vayas cha sadharmyam uchyate*. Valmiki refers to this oral recital of rhythm-syllables as *Vak-karanam*, *Natya Shastra*, XXIV, 32, 33, 47. It is this oral recital of the rhythmic syllable-passages (*Jati-s*) that Valmiki refers to in another verse as *Kantha-tala* in his description of the rains. Valmiki conveys the picture of a dance-recital; the humming bees supply the music of the strings, the monkeys provide with the noises of their throats the rhythmic syllables (*Kantha-tala*), the clouds communicate the sounds of the drum

वदपादनन्त्रीमधुराभिधानं
नृत्यगमोर्गागिनकण्ठनादम् ।
आविष्टं मेघमृदङ्गनादः
वनेषु संगानमिव प्रवृत्तम् ॥

[*Ramayana*, IV, 28, 36]

- 21 Also refer to my article 'Music and Dance in the Deccan and South India', *Bihar Theatre*, No. 7, Patna, 1956.
22 See my 'The Multi-faced Drum', *Journal of the Music Academy*, Madras, XXV, i-iv, 1954, pp. 107-108.
23 *Journal of the Music Academy*, Madras, XXIV, i-iv, 1953, pp. 135-136; X-XVI, i-iv, 1955, p. 148.
24 Could this be the precursor of *Mangala-kaishika*?



Stockhausen's 50th Birthday

Karlheinz Stockhausen, one of the noteworthy composers of our time, has already gained a large following far beyond the frontiers of Germany through concert performances, recordings, and radio and television broadcasts. To mark the occasion of Stockhausen's 50th birthday (August 22, 1978) Polydor International GMBH has prepared a boxed set in which the composer's work is documented on 26 records in his own performances with commentaries, in most cases written by Stockhausen himself. Thus his oeuvre has been documented on twenty-six records which represent almost thirty years of his life as a composer. Polydor International GMBH has presented 100 leading libraries, conservatories, musicological institutes and

cultural institutions all over the world one copy each of this collection of works. The Records Library of the National Centre for the Performing Arts is one of the beneficiaries of this generous gesture which it is hoped will win the composer a new and larger audience, both now and in the future.

Dance Conference in Hawaii, August 1-7, 1978

The first conference of the American Dance Guild and the Council for Research in Dance was held in Hawaii in August, 1978. The Conference was hosted by four organisations: the American Dance Guild, the Committee on Research in Dance, the University of Hawaii (Department of Dance), and the Hawaii State Dance Council. Largely, this was a voluntary effort on the part of these organisations and funds were obtained from a few foundations, particularly the JDR 3rd Fund, and the Rockefeller Foundation, for some foreign delegates. It was very impressive to find such a large conference being organised purely through the voluntary effort of major organisations in dance in the USA.

The Conference was attended by nearly 600 delegates; there were about 500 spectators and observers and a large number of local enthusiasts who continued to be present throughout.

At the Conference, nearly fifteen countries were represented, and understandably, the largest number of delegates were from the USA. The countries from Asia and the Pacific who had sent both delegates to read and discuss papers were Japan, the Republic of China, Taiwan, South Korea, Singapore, Malaysia, Indonesia (both Java and Bali), the Philippines, Sri Lanka, Tahiti, Fiji, Tonga and Papua New Guinea. There were also delegates from U.K., Austria, Israel, Australia, Canada, and one from the USSR.

The Conference met from August 1, through August 7, with post-Conference events and performances on August 8. The programme turned out to be fuller than was initially planned and against each seminar or paper, there were at least two other events which were on. Roughly, the Conference had been organised to give an opportunity, within the same time, for one set of people to read papers and discuss them, another set of people to take part in the workshops and practical experience of any particular dance form or dance style with masters, and a film and documentation programme followed by a discussion. In addition, there was the fourth alternative of panel discussion of specific themes. While the fullness of the programme was most welcome, it was somewhat frustrating because one was often obliged to miss something equally valuable and attractive in another session. However, this is normal in any international conference of this magnitude.

The papers and the discussions in the Conference were also very carefully grouped under several categories. While one focussed attention on the history of dance in different cultures and the problems of dance

scholarship in the reconstruction of history, the others dealt with dance as part and parcel of life-style studies, specially anthropological studies, both cultural and sociological. Besides, there were very many scholarly papers on particular dance forms - on both their history and techniques. Most interesting were the sessions which dealt with problems such as myth as a thematic source for dance, bird imagery used in dance forms of different cultures, acculturation and change in dance, dance as an indicator of tradition and change in Asian and Western societies, and a most stimulating discussion on the forces effecting change in the twentieth century in the Asian and Pacific dance—secularism, individualism, social activism etc. There was also a very good panel discussion on Kinesiology and Biomechanics, as also on the role of the indigenous researcher as contrasted with that of the outsider. Special sessions were also devoted to the development of Asian dance curricula for expanding the humanities and social studies programmes through Asian dance in American Universities and to dance used as therapy, specially for speech defects.

The keynote address was delivered by one Westerner and one Asian. Dr. Adrienne Kaeppler's address stressed the anthropological point of view. Dr. Kapila Vatsyayan's address was based on a more humanistic and cultural viewpoint. Smt. Balasaraswati delivered the closing address. This was largely a personal statement.

Amongst the internationally renowned scholars, dancers and others were people like Joseph Campbell, Editor of *Henerick Zimmer*; Mr. Gunji, the renowned Japanese scholar of Noh; the veteran ballet dancer, Selma Jeanne Cohen; Associate of Modern Dance, Ted Shawn; Eleanor King who is today 72 years old, and Jean Erdman. There were other international personalities like Ingrid Brainard, known for her movement studies since the thirties and her great work in the notation of dance. There were also others in the field of notation studies: Ann Hutchinson from England and Prof. Sarat Chandra, the well-known author, formerly Sri Lanka's Ambassador to Unesco.

Amongst the Asians, the best representation came from Japan, both in terms of scholars as also performers. They had sent three scholars and a number of other artists who could present lecture demonstrations. There were other individuals from Asia who had settled in the USA and Hawaii and who filled in many aspects of the Japanese dance. This was also true of the participants from Java and Bali. While there were participants from Java and Bali, there was also a large contingent of people who had already settled in the USA and specially on the West Coast. The University of Hawaii has a full-fledged Department of Javanese Music and Dance. The students of the Department also put up a *Ramayana* performance for two days based on dance.

This was also true to a point in the case of Philippine dance and music. While there were two representations from the Philippines, the more active persons were all residents of America; one was from New York and the other, from Hawaii, is today the Chairman of the Department of Music of the Hawaii University. From Sri Lanka, there was Miss Susilo and Prof. Sarat Chandra (who is now with the East-West Centre). The Chinese repre-

sentation was also a mixture of those who had come from the mainland or from Taiwan and others who are at present in the USA. This was also true of Korea and the Pacific Islands.

The bringing together of talent, drawn both from the countries themselves and Asian talent today available in the USA, enriched the Conference and gave one an opportunity to study the subtle changes which affect either the art form or the persons themselves through a long period of dissociation from indigenous sources.

It is possible to comment at great length on the technical aspects of the discussions (both from the historical and anthropological point of view) and also of movement analysis. But it is best to concentrate on two aspects of the conference:

(1) It provided an excellent forum for creating liaison with Asian delegates and exchanging views with them on a neutral platform. As a result of several discussions, both formal and informal, with the Asian participants, it was decided that a Newsletter be started for those interested in learning about each other directly rather than through America. The Asian and Pacific representatives were enthusiastic about this idea and all of them felt the need to communicate with each other more directly and in a more sustained manner than they had been doing so far. In this respect, the dance is a good field to create a climate of understanding amongst the countries of this region. It must be remembered that in most traditional societies, and it continues to be true of many Asian societies today, the dancer or the dance Guru is also a community leader. It was very heartening to see that much of this initiative came from Asian friends and not through any initiative which India took

The Sangeet Natak Akademi and the Indian Council for Cultural Relations could start a very modest Newsletter which can be circulated to institutions and individuals in Asia as a bi-annual.

(2) The other important aspect was the fact that a conference of this nature opened up many avenues of creating better cultural bonds and dialogues with the islands of the South Pacific, New Zealand and Australia. These countries are very anxious to know more about India and Asia and these contacts can be followed up. Related to this, however, was also the experience of setting up of ethnological museums and anthropological work which is being done largely by American scholars in respect of the Pacific and by some in respect of Asia. There is a very valuable body of work which seems to have appeared in the last few years on the anthropology of the arts and the arts as part of cultural anthropology. Many of the delegates were keen to attend the 10th International Congress of Anthropologists.

The East-West Centre runs four institutions on cultural communications and environmental studies, etc. A multi-disciplinary group was invited for a discussion on cross-cultural understanding. These were very stimulating sessions and India can play a major role if the Fellows who visit the East-West Centre are carefully selected or if India participates in certain specific projects or suggests them.

An acquaintance with the working of the Bishop Museum, both the indoor museum and the modern outdoor museum, will perhaps be useful for formulating plans of our own *Museum of Man* and other life-style studies relating to the tribal and folk cultures of India

125th Birth Anniversary of Veena Seshanna, November 20-27, 1978

Vainika Sikhamani Sri Seshanna (1852-1926) was one of the renowned vina players of his time. Born in a family of rich musical heritage, he sang a *Pallavi* at the age of ten in the Mysore Durbar and held his audience spellbound. His famous *Tillana* in raga Junjooti (*Senjuriti*) was specially composed for his royal patron, Sri Chamaraja Wodeyar, Maharaja of Mysore. Seshanna evolved a style of his own, which could please laymen and *vidwan*-s alike. A composer in his own right, he has to his credit eleven *Swarajathi*-s, nine *Varna*-s, sixteen *Kriti*-s and seventeen *Tillana*-s. In his two *Ragamalika Varna*-s, he used rare *raga*-s like *Malavasri*, *Abherini*, *Kokila*, *Gumma Kamboji* and *Chitta Mohini*. Some of his *Varna*-s were set to unusual *tala*-s like *Sankirna Matya*, *Khanda Matya*, *Misra Triputa* and *Khanda Dhruva*. His compositions, meant mostly for the vina, convey an idea of his technique and aesthetic sense.



The 125th birth anniversary celebrations were organised on a scale befitting his contribution to music. They included an All-India Vina Competition, a special exhibition on Seshanna (where his original manuscripts and his vina were on view), a vina recital by Dr. V. Doreswamy Iyengar, a symposium in which leading personalities (including Smt. Kamaladevi Chattopadhyaya, President, Sangeet Natak Akademi, participated) and vina recitals by his grandsons V. N. Rao and A. S. Chandrashekhariah. On the concluding day of the celebrations there was a vina recital by Dr. V. Doreswamy Iyengar with Palghat Raghu on the mridangam. It was held at the Shanmukhananda Hall, where Seshanna's portrait was also unveiled.

The Celebrations Committee, which had for its main sponsors the Tharangini Academy and the National Centre for the Performing Arts, as well as several art-lovers, decided to utilise the proceeds of the Celebrations to institute scholarships for those students of the vina and of vocal music who would specialise in Seshanna's compositions.

—V. DORESWAMY IYENGAR

OBITUARY

PRAVIN JOSHI

Pravin Joshi, one of the most dynamic figures on the contemporary Gujarati stage, met with a fatal accident on January 19. He was 45.

Groomed to be an actor in his student days, he crossed over naturally from the arena of inter-collegiate competitions to the professional Gujarati theatre. Almost from the beginning of his career he was associated with the Indian National Theatre in Bombay. For the INT he played the triple role of translator, actor and director.

While he catered to the needs of the popular audience, he consistently undertook experimental assignments. He adapted such plays as Arthur Miller's *All My Sons* and was the first to stage a Badal Sircar play in Bombay. This was a Gujarati version of *Evam Indrajit*. He directed these productions for INT and also played lead roles in them.

But one of the most distinctive of Pravin Joshi's productions was Ramji Vania's bhavai-oriented play, *Moti Verana Chokma*. It was very deeply indigenous and imaginatively exploited the folk theatre traditions of Gujarat.



Pravin Joshi must also be credited with giving to the Gujarati theatre two of its most promising playwrights. Madhu Rye's *Kumarni Agashi*, which he directed, is an original play and was invited some years ago to the Sangeet Natak Akademi festival in New Delhi. Rye's adaptation of *Pygmalion* was also staged by Pravin, and he played in it the role of Higgins opposite his wife Sarita's Eliza.

Sitanshu Yashashchandra was the other playwright, whose *Vaishakhi Koyal* Pravin directed a few years ago. In this and many other INT productions, he starred with Sarita.

Widely travelled in the West, Pravin led an INT troupe some years ago on a tour of the U.S. and Canada. With his death the Gujarati theatre has lost a creative genius when it sorely needed more like him.

— DNYANESHWAR NADKARNI

SANGITARATNAKARA of Sharngadeva (Volume 1: Treatment of *Svara*). Sanskrit text and English translation with comments and notes. English translation by Dr. R. K. Shringy under the supervision of Dr. (Miss) Premalata Sharma, Motilal Banarasidass, Varanasi, 1978, Rs. 100.00.

The *Sangitaratnakara*, written in the early thirteenth century, is a large compendium of music, rightly renowned for its breadth of conception and its thorough, methodical approach. Other works have also come down to us from the same period in musical history, but none is quite comparable to it in range of vision as well as clarity and articulateness of enunciation. Works such as the *Sangita Samaya Sara* of Parshvadeva, the *Bharata Bhashya* of Nanyadeva, the *Sangita Chintamani* of Vema Bhupala, the *Manasollasa* of Someshvara, often illuminate areas insufficiently covered by the *Sangitaratnakara*, but the picture they present is not quite as comprehensive and well-rounded. Indeed, no other ancient treatise so fully reflects the musical heritage of the past along with contemporary developments as Sharngadeva's masterpiece.

The work had soon become so commandingly influential that all subsequent writers on music, whether from the North or the South, drew from it, looking up to it as the most definitive and authoritative text in the field. By the Mughal period the work was so venerated that it almost became a byname for music itself. It was styled the *Saptadhyayi* (for it has seven chapters), and, as Dr. Premalata Sharma significantly points out, this name carries echoes of Panini's epoch-making *Ashtadhyayi*, a work so revered as to be synonymous with grammar itself.

We may add another telling fact. Abul Fazl, Akbar's versatile courtier and historian, has a brief sketch of Indian music in his encyclopaedia *Ain-e-Akbari* (Vol. 3). He begins his account with the words: "The subject (of music) is treated in seven chapters", and then proceeds to make almost a chapter-wise précis of the *Sangitaratnakara*. Fazl does not name the text he leans upon, or any other for that matter, for he was no scholar of the subject. The smattering of knowledge he had acquired was evidently based on what he had learned from more knowledgeable people. Thus, in tacitly equating the *Sangitaratnakara* with the discipline of music itself, he was not paying a personal tribute to the work but reflecting, unknowingly, the sentiment of a whole generation of scholars.

For us, today, the *Sangitaratnakara* forms a major source-book concerning ancient and medieval musical theory and practice. It is also an aid to an understanding of current music, since presentday musical culture has many vital links with the past. A number of key terms and concepts, which we use in order to analyse, describe or comprehend musical forms and to talk about our musical experience, have been with us for centuries. They carry with them all the historical ramifications of their long usage. They have

been part of changing musical contexts and around them float meanings from the past which cause confusion in the present context and, therefore, need to be sifted if we are to use them intelligently and meaningfully. Unless we look at our musical vocabulary in a historical perspective, becoming aware of what has changed and what has remained constant, we are likely to be burdened with many needless puzzles even about basic concepts such as *shruti* and *svara*, two concepts which, with a change in the musical framework from the early *grama-murchana* system to the present *thaat* system, have undergone a marked shift in their denotations. Sharngadeva can act as a very informative guide in our historical quest. His work, in Dr. Premalata Sharma's expressive phrase, is like a *dehali-pradipa*, as it stands like a lamp at the threshold between what preceded and what followed, illuminating both. Sharngadeva was a great *sampradayavid*; he was well-versed in the doctrines of earlier authorities of eminence, a claim he justifiably makes in his prologue, and as is clear from the quotations and discussions strewn in his work. He had also a thorough grasp of musical practice in all its rich range and variety of forms. The musical culture of Sharngadeva's days presented a complex and diverse scene. Old forms, cultivated within a living tradition, existed side by side with forms newly created along classical lines, as well as freer, more populist forms. Sharngadeva knew them all, their structure and ethos. He describes *Gandharva*, the time-honoured sacred form which seems to have been still preserved in some measure; and at greater length the contemporary *Prabandha*, which was the rich, sophisticated and multiform corpus of high-art music current all over India as the most characteristic expression of the art.

Vaggeyakara-s, musician-composers, had created in the *Prabandha* an impressive array of forms over the centuries and Sharngadeva's testimony shows that creative energy had by no means run out during his days for we find him dividing *raga*-s into two categories: *purva-prasiddha*, created earlier and *adhuna-prasiddha*, newly formed.

The musical scene of his days is, in fact, reminiscent of our own in its complexity and multiformity. But with certain important differences. One which stands out is the great importance that was given to deliberations concerning matters of theory. The musically knowledgeable were expected to be as conversant with the finer points of *lakshana* as with the subtle ties of *lakshya*. *Lakshana* was the term for that body of knowledge which grew up around any significant activity, which was termed the *lakshya*: music being an important example. The purpose of *lakshana* was to analyse, describe and comprehend the *lakshya* in all its multiple aspects.

After Sharngadeva we passed through a period when theoretical awareness lost much of its comprehensiveness and dynamic grasp, remaining vigorous only in pockets and on limited issues. But now, when students of music feel a renewed need to understand the musical tradition as a whole, an English version of the *Sangitaratnakara*, produced by two competent scholars in the field, is especially welcome.

Dr. R. K. Shringy and Dr. (Miss) Premalata Sharma have planned their version on the time-honoured Indian model of *text-cum-tika*: a passage of the

English translation follows the Sanskrit text, printed in bold Devanagari letters, and is, in turn, followed by extensive explanatory notes. The text largely follows the Adyar Library edition, but at places readings from the Anandashram edition have been preferred because they make better technical sense.

The translation has been made with an eye to keeping it as close to the original as possible. Attempts of this kind have in the past sometimes led to pure verbal renderings that fail to make adequate musical sense such as Ghosh's translation of the *geyadhikara* of the *Natyashastra*. But Dr. Shringy knows both his text and his subject well. His translation will help the non-Sanskrit-knowing reader to become familiar with a key text.

A meticulous translator feels that he should include as much of the sense of the original into his translation as he can, including technical terms, which literally abound in a work like the *Sangitaratnakara*. He feels tempted to give simple English equivalents of these terms so as not to weigh down the translation with too much of the original. But this has its dangers, which Dr. Shringy has mostly avoided, yet he does at times give in to this temptation. I will cite one example. On p. 229 the term *sadharana* is rendered as 'overlapping': the original here is given in an attached bracket, but subsequently 'overlapping' stands alone, totally replacing *sadharana* (as on pp. 232, 233, 278). *Sadharana* in ancient music denoted (1) certain irregular *svara*-s such as *kakali* and *antara*, which had pitch positions between two recognised *svara*-s; (2) certain common melodic features which two or more *jati*-s (ancient *raga*-like structures) shared with each other when they belonged to the same *grama* and had the same *amsha* (dominant note). In the second case, 'overlapping' could perhaps be used; we can speak of common features between melodies as an area where the two 'overlap' - though 'overlapping' is still a misnomer, for it suggests a function or a process whereas *sadharana* is a substantive. For *svara*-s like *kakali* and *antara*, 'overlapping' is entirely unsuitable. Replacing the unfamiliar *sadharana* with the familiar 'overlapping' would have been helpful only if this word could convey the complex notion embodied in *sadharana*; but it does not. On the contrary, it leads the translator to frame such confused sentences as on p. 230: "Since the overlapping (*sadharana*) *kakali* occurs between *nishada* and *shadja*, its overlap (*sadharanya*) is known as overlapping (*sadharana*)". What can one make of a phrase like, 'its overlap is known as overlapping'?

The explanatory notes accompanying the translations are erudite and well-researched, marshalling relevant portions of the two well-known medieval commentaries, the *Sudhakara* and the *Kalanidhi* (written in the late fourteenth and early fifteenth centuries) as well as other *Sangita* texts. Discussions of problems in ancient music by certain modern scholars are also incorporated.

The comments on *shruti* and *svara* are carried over in an interesting appendix where ancient views regarding these two key-notions are presented and discussed. One wishes, however, that the subsequent history of these terms, with the transition of the *grama-murchana* framework into that of the *thaat* or *melakarta* system was also brought into the discussion.

Dr. Premalata Sharma has introduced the text and its author in a short but informative introduction. At the end of her introduction is an intriguing division of the entire history of *Sangita-shastra* (musical theory) into four broad periods: (1) Primary and Formative (2000 B.C. to 500 A. D.); (2) Expository and Expansive (600 A. D. to 1200 A. D.) - Sharngadeva is placed here; (3) Reconciliatory and Re-evaluative (1300 A. D. to 1750 A.D.); (4) Critical and Interpretative (1750 A.D. onwards). I call this periodisation intriguing because it arouses curiosity yet remains mystifying: it is not worked out, explained and argued in detail as an all-embracing historical pronouncement clearly needs to be. Instead it is merely enunciated in a few laconic lines entirely aphoristic in their brevity.

Perhaps Dr. Sharma will expand her ideas in subsequent volumes of the translation which is planned in three parts and will cover six chapters of the *Sangitaratnakara*. The seventh chapter on dance will not be included.

The present volume is a happy addition to the growing literature in English on Indian Music. Students of the subject will eagerly await the volumes to follow. I hope the authors will also include in their translation the chapter on dance—which they have said was part of their original plan—since in Sharngadeva's view, the idea of *Sangita* was incomplete without dance.

MUKUND LATH

UNDERSTANDING INDIAN CLASSICAL MUSIC by G. N. Joshi, D. B. Taraporevala Sons & Co. Private Ltd., Bombay, 1977, Rs. 80.00 (*In English*).

G. N. Joshi's book is a recent addition to the almost unending effort to explain Hindustani classical music to the uninitiated, both Indian and non-Indian. The book is attractive and one is at once impressed by the good paper, the large print and illustrations that give it an 'art book' flavour. The title, however, is misleading for only half the story is told. Karnatic music does not figure in it at all.

In nine chapters, comprising forty-four pages, the author writes on legends and history; the various styles of music; the *raga* system, including its time theory; the various musical instruments; as also the 'houses' of tradition. Brevity is an admirable virtue but excess of it can lead to non-existence of matter!

The Introduction is an attempt at reconstructing the evolution of music. Possibly the sounds of nature gave man a sense of tone and the rhythmic sound of walking steps, a sense of rhythm. It may or may not have been so but it is pure surmise—and surmises do not make for scholarly work.

The history of Indian music is never quite easy to trace but the author's brief attempt falls short of even what is possible. Various treatises, starting from the *Samaveda*, through the *Mahabharata*, the *Natyashastra*, to the *Gita-Govinda* and *Sangita-Parijata* are mentioned. Historical expressions, like *grama-jati*, *vatta-raga-jati* or *grama-raga-s*, find their place in the pages but nowhere do we learn what they mean or how the *raga* system evolved out of these earlier modes. Again in Chapter Four, the twenty-two *shruti-s* are merely listed without any discussion of their role in the portrayal of different *raga-s*. The book abounds in enumeration, not explanation.

Various styles of singing, like the *dhruwad*, *dhamar*, *khayal*, *tarana*, *tappa*, *thumri* and even *sankeertana* are discussed in Chapters 2 and 3. The section on the *dhruwad* is comparatively extensive with details of the four *beni-s* and the various *tala-s* special to *dhruwad*. There is also an attempt to trace the historical development of styles from the *dhruwad* through the *khayal* to the *thumri*. Hazy as the origin of all the styles may be, where did the author discover that the *tarana* was evolved by *khayal* singers to gain the same status as *dhruwad* singers?

In fact, all through the *khayal* and *dhruwad* are presented as rivals, with the *khayal* as the softer medium as opposed to the unemotional *dhruwad*. This is strange for the grace, beauty and romance of *dhruwad* composition and presentation are specifically mentioned in the *Ain-i-Akbari*. Besides, can anyone familiar with, say, Dagarbani's composition in Malkauns, *Pujan Chali Mahadev*, ever accept that the *dhruwad* embodied only manly vigour? Poetic feeling and delicacy exist in the *dhruwad*, *khayal* and *thumri*; the question really is one of presentation.

For the benefit of readers familiar with only western music, the chapter on the 'Raga System' compares our *Bilawal Mela* scale to the Western major scale. The twenty-two *shruti-s*, the ten *thaat-s*, the concepts of *aroha*, *avaroha*, *vadi* and *samvadi* are all listed; but alas, the reader is still not told what exactly a *raga* is. How much easier would it have been if just one *raga* had been chosen and its features explained through simple elaboration!

The time theory of the *raga-s* is presented conveniently in a tabular form. The idea of mood or 'rasa' is also brought in this section and from this evolves a short discussion on the *Ragamala* paintings.

The next two chapters list the various instruments used in Hindustani classical music. While the wind and string instruments are mentioned very briefly, the discussion on percussion instruments is fortunately longer. But, unfortunately, the author considers the *pakhawaj* and *tabla* as essentially accompanying instruments. Hence, while the basic beats of the *teen taal* are given, there is no mention of a *qaida* or *peshkaar*. The stress is mainly on the changing tempo during a vocal recital and not on the different rhythmic cycles.

Lip-service is paid to the *gharana* system in Chapter Eight. The reader is told how Indian music is not taught in schools but is passed on from the Guru to his disciples with neither "books of reference nor any prescribed curriculum". Gwalior is indeed accepted as the fountain-head

of all *gharana-s* but Agra, Jaipur, Kirana and Patiala are not its only offshoots. What happened to, say, the Rampur-Sahaswan or Bhindi Bazar *gharana-s*? The author, following Vamanrao Deshpande, (to whom he refers), lists Ustad Mustaq Hussein Khan as a member of the Gwalior *gharana* when he was as remote from the Gwalior *gharana* as certainly Ustad Bade Gulam Ali Khan was. The classification is possibly immaterial but why not try to be accurate?

The Epilogue discusses the state of music today in independent India. The writer is happy about the establishment of the various Sangeet Natak Akademis and the introduction of classical music in the curriculum of various universities. But despite all this, he sees the future as bleak because, according to him, a changing society brings about its own change in taste. He bemoans the "existing multitude of mass media that produces noise" and is apprehensive that electronic music will soon take over, making this noise even more unmusical and unaesthetic. Many would probably share his fears but one should not ignore the popular patronage to classical music today, both through participation and listening.

There are 67 large black-and-white illustrations at the end. Some are of beautiful ancient sculptures and *Ragamala* paintings and some of present-day instruments and artists. One fails to understand why a right-handed 'bayah' player has been chosen to illustrate how the *tabla* is played but this is a minor oversight. The titles, in some cases, are redundant, as in the excessive use of 'female musician' but that, too, is easy to ignore.

What one cannot ignore, however, is the redundancy of the book itself. It has the basic ambition to present Indian music in the context of Indian history, philosophy and religious faiths but the result is a work where scholarship is non-existent, where jargon is sprinkled without explanations and where facts are not sifted from legends. For example, legend has it that Hazarat Amir Khusro cut up the *pakhawaj* and turned the two pieces into the *tabla* and *bayah*. It is a lovely story, but is there any recorded evidence of this? Actually, despite all the volumes on music written during the Mughal era, the first reference to the *tabla* is found as late as in Mohammad Shah Rangila's reign in the eighteenth century and not before. How can then the author declare as an established fact the *tabla's* thirteenth century origin?

History books have told us about the austerity of Aurangzeb's reign where all pleasures including music were taboo. So has G. N. Joshi. But there is a world outside the edicts of an Emperor and what is important from the standpoint of a historian is that despite all the taboos decreed by the Emperor, several great works on music came to be compiled during his reign. Fakirullah's "Ragadarpan", a translation of *Mankutuhai*, with an added account of music in the post-Tomar era, was written in the seventeenth century and actually dedicated to Emperor Aurangzeb himself. The same period also produced Mirza Khan's *Tuhfatul-Hind*, an extensive work on the forms and moods of different *raga-s*.

The author claims that Indian music went into oblivion during the British rule because "the middle-class was profoundly obsessed with its

problems of livelihood". One wonders when and in which society the middle-class was not preoccupied with livelihood. The author seems to forget that by his own reckoning *khayal gayaki* evolved and flourished only in the last 150 years which would make its growth correspond to the period of British rule in India.

Actually, judging by early references, the *khayal* would certainly seem much older than 150 years. Both Fakirullah and Mirza Khan refer to the *khayal* as an already established style in Shahjehan's time and patronized even earlier by Sultan Hussein Sharqi of Jaunpur in the late fifteenth century. True, the style did not gain popularity in the Mughal court till Mohammad Shah Rangila's time but popularity is not an index of origin.

While discussing the devotional aspect of music, the author discusses in detail the Bhakti cult and maintains that Muslim patronage of Hindu musicians detracted from the spiritual aspect of music. He seems to ignore the Sufi saints and Sufism and the Naats and Qawwalis. If one remembers Hazrat Amir Khusro, how can one not remember Hazrat Nizamuddin? Sufism is pre-Islamic but flows through the Islamic period of India almost as much as the Bhakti movement. Should one forget that when we had Swami Haridas, Dadu Dayal, we also had Pir Mohammad Ghaus?

Initially the naivete with which the author admires the microphone or pictures the dancing girls of the Mughal Court provokes an indulgent smile. But the smile soon disappears for the book is so full of irrelevance. If, as the author claims, Indian music is a way of attaining Nirvana, a whole lot of bold type words do not show the path. What is most distressing is that by harping on the Hindu artists and Muslim rulers over and over again, the author shatters that delicate texture of music which artists and connoisseurs alike have tried to put above particular religious tenets. For music is one field where the development, practice and appreciation has for centuries strengthened the common fabric of piety which underlines all religions.

ALAKNANDA PATEL

REFLECTIONS ON INDIAN ART by Heimo Rau, Shakuntala Publishing House, Bombay, 1976, Rs. 76.00 (*In English*).

This publication contains sixteen essays on Indian Art covering a variety of topics. The very diversity of topics makes it an interesting and readable account of the material which the author has chosen to deal with. Heimo Rau is one of those scholars from the West who has an abiding interest in all facets of Indian art and history. The book is meant not only for those who are students of Indian art but also for laymen to whom a volume like the present one serves as an attractive introduction to different aspects of the subject, without undue specialization.

The first essay is introductory in nature, stressing the plastic qualities of Indian sculpture and its sublimation in a religious context. The author rightly says that temple sculpture detached from its surroundings is not really alive in museums. Yet it must be remembered that for many, its presence in museums forms the only source where they can admire its grandeur.

In the next essay the author deals with multiple-armed deities. Once upon a time there were much-maligned monsters. But slowly the viewpoint changed and the realization came that these images visualized gods in all their might and power, and that the multiple arms and the objects held in them sought to convey their attributes. Thus the idea that they were aberrations of the human form faded away. Only the eighteen-armed goddess, Durga, endowed with the energy and weapons of all the gods as a corporate body, could be powerful enough to overcome the terrible buffalo demon Mahisha. Seen in this light the goddess represents the invincible forces of good against evil. Art is concerned not only with beauty but also with the manifestation of religious beliefs in anthropomorphic and vegetative forms.

The third essay is an attempt to follow Alexander's tracks on the Indus. This is a fascinating period to study and excellently condensed in five pages. In fact the brevity of the essays, concentrating on important matters, is one of their chief virtues. It is rightly pointed out that Gandhara art really flourished in the time of the Roman emperors. It had nothing to do with Alexander himself.

The fourth essay refers to aspects of Buddhist Art and the role of the stupa and Buddhist sculpture. Buddhist art in stone was at first a court art, namely the pillar capitals of Ashoka. But Heimo Rau is right in saying that in later works the inspiration of this court art was fed by the indigenous art of the country which had hitherto been in wood. Though attempts have been made by some scholars to suggest that stone architecture and sculpture is even of pre-Mauryan times, we find the theory totally unacceptable. To one point we may draw the author's attention and that is the influence which certain aspects of Gandhara sculpture, such as the eyes and classical type face had on Gupta sculpture though, of course, assimilated into far more splendid creations.

Sanchi naturally deserves an essay to itself. Heimo Rau's perception is keen. The art of Stupa No. 2 of the pre-Satavahana period developed under the Satavahana artisans into a world of sculptural glory. The Buddhists were shrewd propagandists, who realized how effective a narrative art could be to arouse the emotions of devotees and even new converts. The other aspect of Buddhist art, namely cave architecture, is dealt with in another essay embracing Ellora and Ajanta. The period allotted to the Ajanta caves, namely 450-600 A.D., is not far off the mark but we would prefer a period commencing a little later, namely about 485/490 A.D. for Caves 16 and 17 of the Vakatake period. We cannot accept Dr. Spink's theory that Ajanta was completed and deserted by 500 A.D. Caves 1 and 2, according to us, must have been completed by about 525 to 550 A.D. and not any later, though Dr. Rau suggests mid-sixth century to the first half of the seventh century.

The essay on the Ayakapattas of the Krishna Valley Stupas completes the section on early Buddhist art and we have a dissertation on the stylistic features of the famous Gupta temple of Deogarh. The date suggested circa 500 A.D. is acceptable.

The essay on the famous portrait sculpture of Kanishka brings us to the much-debated problem of Kanishka's date. This is not solved, but we do believe that 78 A.D. is probably the commencement of his reign and the Saka era of 78 A.D. is to be associated with him (see our recent article in the *Journal of Indian History* on "An Inscription of the year 11 of Chastana and its Implications"). This is indeed a very interesting essay for these portrait studies had a direct bearing on the early Mathura school of sculpture.

Nearer home is the great shrine of Elephanta and in his essay thereon the author has fully described its plan and compared it to the Dhumar Lena at Ellora and the Jogeshvari cave temple. We, however, cannot agree that Jogeshvari precedes Elephanta. Dr. Rau has wisely also mentioned the fragments from Elephanta in the Prince of Wales Museum, Bombay. Dr. Rau is right that it is unlikely that the city of Puri of the Aihole inscription could be located at Elephanta, which is a sea-girt island. Once we advocated the beginning of the seventh century for Elephanta as Dr. Rau has done but now we have veered to a date about 550 A.D. It may be that it was erected under the patronage of the Konkan Mauryas though there are strong supporters of the theory of Kalachuri patronage which we cannot accept easily. Complementary essays are on the group related to this Konkan School, namely, Jogeshvari and Mandapeshvara.

Then follow essays on Hindu-Muslim architecture, that of Nepal and the treasure caves of Qizil and the influence of India on the painting of East Turkestan. Central Asian art is a fascinating subject linked with the romance of the great "silk routes".

The last essay deals with the beginnings of German research on Indian art. It was a fine contribution and Dr. Rau is following in its footsteps.

KARL KHANDALAVALA

SARGAM. An Introduction to Indian Music by Vishnudass Shirali. Abhinav/Marg Publications, 1977, Rs. 160.00 or \$32.00 (*In English*).

The music of India, like her culture, has a long history. Tradition and overpowering historical achievements have often tended to make our authors concentrate only on the rich heritage, ignoring the present state of affairs. This dependence on historical achievements is growing, partly because of the exotic charm that tradition holds for many westerners. Vishnudass Shirali's *Sargam* is no exception to this trend.

The author, as is widely known, has an extraordinary background. He was tutored by two of the greatest gurus in our musical culture: Pandit

Vishnu Digambar Paluskar and Ustad Alauddin Khan. He has also been associated with Uday Shankar's ballet group; and composed music for several films. He has distinguished himself as one of the most prolific composers working in various fields of applied music.

The author is a musician and musicologist; he has seen and heard the great masters; he has himself contributed to the emergence of film-music and educated musicians of varied talents. Naturally one turned to the book with a lot of expectation but it is basically a disappointing work.

Sargam is in two parts: Part One deals with the historical aspect of the subject and Part Two with its modern aspect. The first part has ten chapters, dealing with the origins of music, the musical traditions of the past and the present, with *Nada*, *Shruti*, *Saptaka*, *Grama*, *Raga*, *Rasa*, and the mental images evoked by *raga*-s. Almost all the chapters remain at the level of essays. To say the least, the naivete of the author leaves the reader dazed. He writes, "Music is an art: The science of music must help to bring out the art in music" (p. 39); "When music was considered a divine art no amount of writing or talking on the subject could have made man understand it" (p. 44). He adds, "The divine aspect of music is an inspiring part of the art of Indian music" (p. 64). His own ideas, which are rarely spelt out clearly, read like the commentaries of a swami: "The art of music is a means of communication between the physical self and the formless self, the soul" (p. 64); "There is a perfect balance in the universe. This balance is the essence of *Tala* and therefore *Tala* in classical music is an important factor" (p. 69). The first part of the book, while it quotes a great deal from the old treatises on music on topics such as *Grama*, *Moorchhana*, *Shruti*, *Nada*, *Raga*, *Rasa*, offers too simplistic an explanation of these profound concepts. A reader, eager to discover the author's own views on these time-honoured, yet controversial, aspects of Indian music, will glean no additional data save a few anecdotes about Pandit Vishnu Digambar and Ustad Alauddin Khan.

The chapters in the second part have promising titles: Training in Voice Production, Indian Notation, Musical Therapy, Orchestration in Indian Music. But they fail to hold the interest of the readers since they contain hardly any original insight into these subjects. The full chapter on Musical Therapy, for instance, has hardly twenty lines, less than 200 words, and these include the legends about *Megh Malhar*, bringing down rains and *Deepak*, setting a palace aflame.

The chapter on Orchestration is really the best since no book on Indian music has so far even attempted to deal with this important aspect of our music. Even so it leaves the reader dissatisfied, because he is athirst for more information on this subject. But the chapter is conceived on correct lines and is in the right direction. In fact, Vishnudassji would do Indian music and musical literature great service if he could write an entire book on the scope, problems, and limitations of Indian orchestration. As a pioneer in the fields of both ballet and film music, he is the right person to do this.

The line drawings of musical instruments, the *Raga-Malika* paintings and the blow-up of details from the miniatures are some of the attractive features of *Sargam*. The descriptions of the musical instruments will also

prove useful to students of musicology. May one expect from Vishnudassji a more thought-provoking, a more satisfying and a more original book in the future?

BHASKAR CHANDAVARKAR

MAZI KAHANI by Ustad Alauddin Khan, a Marathi translation by Ashok Shahane of the Bengali transcript of Shubhamaya Ghosh, Prasa Prakashana, Bombay, 1978, Rs. 12.00 (*In Marathi*).

Towards the end of 1952 Ustad Alauddin Khan lived at Shantiniketan in his capacity as Dinendra Professor. Every evening lovers of music used to gather around him. His fingers would touch the strings of the *sarod* on his lap, and he reminisced at times about his past. Those who listened to him were spell-bound. Among his listeners was Shubhamaya Ghosh (Bhulu). He would straightaway transcribe what was said and read it out the next day to Ustad Alauddin Khan whose usual comment was, "Right, exactly right!" Thus it was that Shubhamaya (who died prematurely in 1963) transcribed word for word what Ustad Alauddin Khan said and brought back to life the early experiences of the Ustad.

Ashok Shahane has captured in the Marathi version the simple and direct flavour of the original Bengali. The story of Ustad Alauddin Khan will enthrall not merely music-lovers but all those who believe that no price is too high to pay for a cherished passion.

The format of the book is out of the ordinary. It is slim and vertical. The lay-out of the text and the pictures has been beautifully designed with great care by Vrindavan Dandawate. The cover carries an illustration of the Ustad's inseparable companion, the *sarod*, and every picture included in the book is an eloquent reminder of Ustad Alauddin Khan's personality.

The text, which is just a matter of fifty-eight pages, reads like the poetic utterance of one gifted with song. There is a touch of saintliness in his dedication to music. Here hurdles and setbacks do not sound like insurmountable obstacles but appear as an inevitable part of the journey on which the Ustad had embarked. They are told in a spirit of mischief, like anecdotes recounted by a fond grandfather to the children gathered around.

Nature sometimes works in mysterious ways: it lends an aura of beauty to this ordinary world through the rainbow in the sky or through the colour and smell of fruits and plants. Perhaps it also acts in a similar way among humans. Or else why should this child turn away from the games

of its playmates and prefer to listen to a sadhu playing the sitar in a temple on the outskirts of the village? The story begins with the fascinating life of one of his ancestors, Dinanath, who robbed the rich and distributed their wealth to the poor and then assumed the Muslim name Siraj to avoid detection.

Then the long and arduous journey to master rhythm and melody. Himself immune from all the prejudices of the time, he learnt to play the *veena* and the *clarinet*, the *pakhawaj* and the drum. To concentrate for years on one *raga* and also play in a band! He had to face derision and neglect: at times because he was a Muslim; sometimes because though Muslim by birth he had the habits of a Hindu. But all this is related without a touch of bitterness. It is as though his own achievements and the fame of his disciples had left no mark at all on his soul. The child's sense of mischief still persists and a quiet wisdom lights this vivid account.

The Ustad's recounting the story of his life reminds us of the *Swayambhu gandhara* that reveals itself when the *tanpura*-s are beautifully tuned. It is all so gentle and effortless right till the end.

We owe Ashok Shahane a debt of gratitude for faithfully reproducing every nuance of the original in his Marathi translation and affording Marathi readers an opportunity to acquaint themselves with the story of a life as unique as Ustad Alauddin Khan's was.

P. L. DESHPANDE

A BIBLIOGRAPHY OF INDIAN FOLK LITERATURE edited by Jawaharlal Handoo with a foreword by Dr. D. P. Pattanayak (Director of the Central Institute of Indian Languages), Central Institute of Indian Languages, Mysore, 1977, Rs. 20.00 (*In English*).

It is neither easy nor gratifying to review these 421 pages of slipshod bibliographical work on Indian folk literature, covering 4,252 items. The book is not a bibliography in the true sense of the word. It lacks discipline, knowledge, insight and method. It can at best be described as an ordinary directory of certain writers and compilers, who have a few items to their credit. There happens to be no cross-indexing of authors and subjects in this reference work, which both the editor and director claim to be so important. The work is, in the main, only an alphabetical list of writers and the subject matter has assumed a secondary importance. In fact, the reverse should have been the case, and an index based on subjects would have done away with the present handicap, where one does not know how many subjects or themes have been covered and information about a particular book or theme can be sought only after wading through the entire list.

The casual manner in which the editor approaches the subject matter leads to several shortcomings: the absence of a system in arranging the

material; a reluctance or failure to go to the original sources, even in the case of English books and articles; the lack of integrity revealed through mentioning a list of periodicals (mostly foreign) from which there is hardly any entry in the bibliography itself. In general, the editor betrays carelessness and is devoid of the skill needed for bibliographical compilations.

In his Introduction, the editor states that the original intention was to compile a "bibliography of Indian folklore". But since there are 1,652 mother-tongues in India (according to the 1971 census), the original plan of compiling had to be abandoned because of the risks involved in such an enormous task. Instead the project was reshaped as *A Bibliography of Indian Folk Literature*.

The editor further states, "'Folklore' normally includes myths, folk arts and crafts, ballads, beliefs, charms, customs, dance and drama, tales, songs, proverbs, legends, riddles, place names, superstitions, witchcraft, folk medicine, gestures, festivals, rhymes, games, jokes, food-recipes etc. And out of this long list, items which are known as 'literary artistic expressions' such as myths, tales, legends, fables (all as narratives), songs, ballads (or any form of verse), proverbs, riddles etc. are labelled as 'folk literature'. The present volume... includes only such forms of folklore".

If one has to go by the editor's statement, the bibliography should exclude dance and drama, beliefs, customs, folk art, folk medicine, culture, education etc. But here is a list of entries, which overlap with 'folklore', and should, by the editor's definition, *not* be included as 'folk literature':

17. Agarkar, A. J.: *Folk Dances of Maharashtra*... (Bombay, 1950).
songs: Marathi
(Now this book is primarily on dances and games, and songs are included as an accessory to the dances.)
58. Ambrose, Kay: *Classical Dances and Costumes of India*... (London, 1952).
dance, songs: Hindi etc.
66. Anand Bhatta: "Survivals of Indian Folk Tradition in the Indian Theatre", *JAL*, XXIV, (1950).
drama, songs, Marathi, etc.
68. Anand, Mulk Raj: *Indian Theatre*, (London n. d.).
drama, dance: Hindi, Punjabi.
70. Anand, Uma: "Folk Dances of India", *Quest*, I:6, (1956).
dance, songs: unverified.
319. Bhalla, Madan Mohan: "In Search of Indian Theatre", *Diogenes*, No. 45, (1964).
drama: Indian.
442. Bhowmick, P. K.: "Karam Parab of West Bengal", *IFL*, (vol. and no. lacking), (1957).
songs: Bengali.
(Karam Parab is a festival and songs are a part of the ritual of Karam tree worship.)
445. Binaykumar, Sarkar: *The Folk-Element in Hindu Culture*, (n. d.), (London, 1917).
446. Bindumadhara B.: *Nada Hedugelu*, (1940) n. d.
tales: Kannada.
(The title means 'dance-songs' and the editor terms it 'tales'.)
464. Bodding, Paul Olef: "Studies in Santal Medicine and Connected Folklore", in *Memoirs of the Royal Asiatic Society of Bengal*, Vol. X:3, (1940).
482. Brose, D. G. (It should be Borse D. G.): *Lokshatya Shikhanik Mahatva*, (Poona, 1961).
(The title means 'The importance of folklore in education'.)
488. Bowers, Faubion: *The Dance in India* (New York, 1958).
songs, dance, drama: Telugu, Kannada etc.
639. Chattopadhyaya, Kamaladevi: "The Indian Theatre", *FL(L)*, XXXII: 2, (1959).
songs, drama: Hindi, Bengali.
640. Chattopadhyaya, P. K.: *Study of Changes in Traditional Culture*, (Calcutta, 1957).
tales, songs: Bengali.
709. Chaubey, Ramgarib: "Incantations—Popular Beliefs About", *NINQ*, IV: 3, (1894-1895).
tale: Hindi.
1150. Dutta, Bhupendra Nath: "An introduction to Indian Folk Culture", *IFL*, II: 4, (1959).

1155. Dutt, Gurusady: *Folk Dances of Bengal* (Calcutta, 1960).
dance, drama: Bengali.
1194. Elwin, Verrier: *The Tribal Art of Middle India* (Bombay, 1951).
songs: Chhattisgarhi.
(This finding of the editor is far from reality. The book contains folk art representations.)
1581. Hota, Siddheshwar: "The Educational Value of the Oriya Folk Literature", *Q/MythS*, XI, (1949-1950).
tales: Oriya.

The point regarding the irrelevance of the subject-matter with respect to an entry in the bibliography need not be laboured further.

There is a lack of definite policy in handling the source material. For instance, the editor omits the *Kathasaritsagara* of Somadeva in the Sanskrit original. But the name of Somadeva as author (of the work) occurs in an entry.

3678. Somadeva: *Kathasaritsagaram*, (translated by V. N. K. Panikkar, Quilon, (1960).
tales: Sanskrit.

Penzer translated and edited the text (*The Ocean of Story*) and there is an entry for him, too. Similarly, the editor does not mention the original *Panchatantra* but refers to its several translations.

He mentions Kshemendra as the author of *Brhatkatha-manjiri* but does not mention his famous work, the *Avadanakalpalata*. Avadana literature is completely missed out. Books like *Divyavadana* and *Avadana-Shataka*, edited by Rajendralal Mitra, are not even mentioned.

The original Pali Jataka edition by Fausboll has been mentioned (No. 1224), but the editor invariably refers to the Jataka tales as 'Sanskrit' (No. 141, No. 231). However, Dipak Kumar Barua's *Women in Early Buddhist Texts* (No. 234) is referred to as tales: Pali, Prakrit, Sanskrit etc.

The editor has omitted Prakrit story literature almost entirely. If his chief concern is to present the folk literature from Indian languages, how could he have dropped out all the translations of the *Jataka*-s in the Indian languages, inclusive of the pioneering Indian and Bengali translation of Ishanchandra Ghosh. The editor has also failed to mention the small but unique anthologies of Dharmarand Kosambi, C. V. Joshi and myself. These were in Marathi. And he has also omitted the Kannada anthology.

The editor refers to Hasan Siraj's "The Castes and Tribes of H.E.H. the Nizam Dominions," (Bombay 1920) for tales and songs in Telugu (No. 1558). He also mentions Russell's *The Tribes and Castes of the Central Provinces of India* (No. 3058) and Thurston's *Castes and Tribes of South India* (No. 3811). But he leaves out Enthoven and Risley, who compiled similar treatises on the Bombay Presidency and Bengal. He merely mentions Risley as the author of *The People of India* (No. 2985).

Entry No. 2222 is as follows:

- Meyer, John Jacob: *Hindu Tales*. An English translation of the 'Ausgewählte Erzählungen in Maharashtra' (London, 1909).
tales: Marathi.

It is clear that the editor is not able to distinguish between the old Maharashtri (Prakrit) language and Marathi.

My article 'The Riddles of Death', published in *Man in India* is on the death rituals of the Gonds and I have provided an English translation of the Gondi songs. The editor refers to it as: riddles: Marathi (No. 314). This means that he has not read the article. He refers to my *Outline of Indian Folklore* as a translation of my Marathi book *Lokasahityaschi Ruparekha* (No. 308). It is not a translation but a mere synopsis of the book and this has been clearly stated in the preface. All this indicates that the editor does not refer to the original work but judges it from reading the title alone. This is illustrated in his entry of Toru Dutt's (he refers to Toru as Taru) *Ancient Ballads and Legends of Hindustan*, London (1882); ballads, legends: Bengali. The title of the book has misguided our editor. It is a collection of Toru's poems; there is a long poem on Savitri, another on Uma and some on Pauranic episodes. But they cannot be described as 'ballads' by a folklore expert. Toru's poems—*The Casuarina Tree* and *Lotus*—are also included in the book. The book has nothing to do with Bengali folklore, though Toru was a Bengali and (like any Hindu) conversant with the Pauranic legends. It is indeed fortunate that the editor does not know about Rabindranath Tagore's Bengali anthology of poems—*Katha O Kahini*. Otherwise it, too, would have found a place in this bibliography.

Some entries are duplicated through sheer carelessness and lack of verification. For example entries for Furer Haimendorf von Chirstoph (Nos. 1261, 1262) figure both under Furer and Haimendorf (Nos. 1509, 1510) creating the impression that they were two different personalities!

There is something dishonest about the section 'Periodicals and Abbreviations'. A number of foreign periodicals are mentioned: *Internationales Archiv fur Ethnographie* (Leiden), *IAE(L)*; *Keystone Folklore Quarterly* (Pennsylvania), *(KFQ)*; *Contemporary Arts in Pakistan*, *(CAP)*; *Chinese Literature* (Peking), *(C.L.)*; *Ethnomusicology* (Middletown, U.S.A.), *Mississippi Folklore* (Bloomington), *(MWF)*; *Musical Quarterly* (New York), *(MUSQ)*; *North Carolina Folklore*, *(NCF)*; *The Open Court* (Chicago), *(OC)*; *Revista de Ethnografia* (Portugal), *(RDeE)*. But no entry from their pages is included.

The editor has profusely quoted *INNQ* in the text, but we do not know what the journal really is, since he does not give either the abbreviation or the full title in 'Periodicals and Abbreviations'. The journal in question is *North Indian Notes and Queries*. Again the editor included the *PNQ* (*Punjab Notes and Queries*), but has dropped out its sister publication, *Indian Notes and Queries*. Rose has given an index of these three volumes and it was he who coined the abbreviations as well. Had Jawaharlal Handoo used the index he would perhaps have fared better.

In his Introduction, Jawaharlal Handoo complains of the lack of bibliographical material on folklore in English and says that Kirkland's bibliography, though inadequate, is the only available bibliography. But he has

overlooked one small bibliography of the folklore of the province of Maharashtra, compiled by me. It appeared in two issues of the *Journal of the Asiatic Society of Bombay*, as early as 1966 under the title—"A Critical Bibliography of the Folklore of Maharashtra". The reason for such lapses is not difficult to seek.

Jawaharlal Handoo's own contribution in this field is limited to 14 articles on the tales and songs of Kashmir and Haryana, mostly written in popular journals and weeklies. After this brief apprenticeship in folklore, he was fortunate enough to gain a prestigious position in the government-sponsored Central Institute of Indian Languages in Mysore. Government patronage does work wonders as is clear from the work of Jawaharlal Handoo and the foreword by Dr. Pattanayak. The foreword is as disappointing as the text; and also exceedingly pretentious with its condescending reference to Indian folklorists who have 'concentrated on the lore and on the literature ignoring the folk' and also to their studies' lack of concern 'for function'. Dr. Pattanayak's claim that this bibliography 'will fill a great need in the area of Folklore Studies' is yet to be proved.

DURGA BHAGVAT

Record Reviews

KHAN BANDHU: MOHAMMAD SAYEED KHAN and MOHAMMAD RASHID KHAN (Vocal): Side One: *Raga* Tilak Kamod, *Khayal* Vilambit: Jhaptala; *Tarana*: Tritala. Side Two: *Raga* Kamod Nat, *Khayal*: Dheema Tritala; *Raga* Raat ki Gunkali, *Khayal*: Tritala. HMV ECSD 2805 (Stereo).

PARWEEN SULTANA and MOHD. DILSHAD KHAN (Vocal): Side One: *Raga* Multani, *Khayal* Vilambit: Jhoomra; *Khayal* Drut: Ektala. Side Two: *Raga* Puriya Dhanashri, *Khayal* Vilambit: Ektala; *Khayal* Drut: Tritala. HMV ECSD 2802 (Stereo).

PROF. V. G. JOG and PANDIT HARIPRASAD CHAURASIA (Violin and Flute Jugalbandi). Side One: *Raga* Jog, Vilambit: Jhaptal; Drut: Tritala. Side Two: *Raga* Hansadhwani: Tritala; *Holi* Mishra Kafi. HMV ECSD 2808 (Stereo).

BRIJ BHUSHAN KABRA and ZAKIR HUSSAIN (Guitar and Tabla). Side One: *Raga* Puriya Kalyan: Alap; Gat: Tritala. Side Two: *Raga* Khamej, *Tala* Roopak; Dadra - Kirwani: *Tala* Dadra. HMV ECSD 2804. (Stereo).

CLASSICAL SONGS FROM FILMS
HMV 3AEX. 5088.

The duet by Khan Bandhu is charming. How refreshing it is to find two young artistes paying so much attention to the execution of the *bandeesh* itself! Their rendering of the nostalgic *cheez* in Tilak Kamod, *Sakal Dukh Haran*, creates just the right atmosphere, while the Kamod-Nat clearly indicates their virtuosity. Raat ki Gunkali is an extremely rare *raga* and it is always a pleasure when an opportunity is afforded to listen to it. Specially noteworthy in their singing is the clarity of voice and their effortless *akaar* in both *badhat* and *taan*. A word about their *tarana*, though. *Tarana* is a distinct style of singing and not *drut khayal* with syllables instead of words. Most artistes today do not seem to appreciate this distinction and, unfortunately, the Khan brothers have fallen into the same trap.

To call the *jugalbandi* by Parween Sultana and Mohd. Dilshad Khan classical music is a sheer travesty of truth: it is not music, let alone classical music. Quite apart from the poor quality of the presentation, the very idea of such a duet is ill-conceived. The artistes in a *jugalbandi* must complement each other, which is hardly the case here. Probably a great deal in music can be called 'personal' or 'subjective' but there are definitely certain 'absolutes' or norms, e.g. *sur*, *laya*, *raga* structure. Mohd. Dilshad Khan's voice (with a range of four and a half octaves as is claimed in the sleeve-jacket) slips from *sur* continuously and he would do well to remember that *Chhoot ki sargam*, however difficult, must conform to the pattern and re-

strictions of the *raga* itself. Parween Sultana's lovely voice holds out hopes at the start. But these hopes are shattered so soon and so completely by the guttural *taan*-s and the cacophony of noise that follows! Voice is an essential element in singing but without rigorous training and right execution, it can hardly hold its own. What is amazing is that an eminent recording company could have planned and brought out such a disc and that, too, under the banner of Hindusthani classical music!

The duet by V. G. Jog and Hariprasad Chaurasia called the 'Distinctive Duo' is distinctive indeed. There is no doubt that each is a master in his own right and, with all their individuality, they blend beautifully. Especially, in the *raga* Jog, they seem to communicate with great understanding and evoke very successfully the plaintive mood of the *raga*. Their adherence to the traditional forms of all the *raga*-s is specially commendable. Altogether it is a pleasant addition to one's record library.

The guitar is traditionally not an instrument for the rendition of classical music. Brij Bhushan Kabra has made it so and very effectively too. His rendering of the *raga* Puriya-Kalyan, to the accompaniment of Zakir Hussain's charmed hands, is correct and pleasing. Unfortunately it cannot be anything more because the artiste is constrained by the limitations of the instrument itself. Side Two, however, does not come up to any appreciable standard. The pieces are more like *dhun*-s from films.

'Classical Songs from Films' is a most welcome disc. With a classical artiste like Ustad Amir Khan and playback singers like Lata Mangeshkar, Manna Dey and others, under the direction of music directors of the calibre of the late Madan Mohan and S. D. Burman, among others, the songs, needless to say, are extremely well composed and rendered with feeling. What one appreciates most is the idea of introducing to millions of film music-lovers, film songs exclusively based on classical *raga*-s.

— SATYENDRA TRIVEDI

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